

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IV NUMBER VI · OCTOBER MCMXVI

THE ANNUNCIATION BY MASOLINO · BY BERNARD BERENSON

SOME fifteen years ago I wrote an article which appeared in the *Gazette des Beaux Arts* (Febr., 1902) on six paintings by Masolino which had hitherto never been ascribed to that master. Three of them I was able to discuss at length because I could offer reproductions enabling the reader to follow me. These were the Munich Madonna and the two frescoes at Empoli, namely the Madonna and Angels at S. Stefano, and the *Pietà* in the Baptistery. The remaining three I could only announce, as it were, promising to discuss them as soon as I could procure their photographs. One was the landscape decoration in the Palazzo Castiglione at Castiglione d'Olena; another was a Madonna at Bremen, and the third an Annunciation in the seat of Lord Wemyss at Gosford House.

Since then the first two of these works that I was not privileged to reproduce at the time have been reproduced by Don Guido Cagnola, by Professor Toesca and others, and Professor Toesca, in his admirable and richly illustrated monograph on Masolino,¹ has made excellent profit out of the fact that the Bremen Madonna was dated 1423. This date, to the full importance of which I drew the attention of students, has contributed no little to the admirable construction of Masolino's chronology achieved by Professor Toesca. The date of the Bremen Madonna was the more precious as, at that time, it was the only one beyond question or dispute that could be assigned to any of its author's works. Only quite recently another has been discovered by Count Umberto Gnoli: that of 1432 for the fresco of the Madonna with two Angels at S. Fortunato in Todi which had in the meantime come to notice and been published by Mr. F. Mason Perkins. A ruined work, its chief interest now is its date, which tends to corroborate Professor Toesca's chronology.

¹ Masolino da Panicale, by Pietro Toesca; Bergamo, Istituto d'Arti grafiche, 1908.

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But Lord Wemyss's Annunciation remained unreproduced and therefore undiscussed till the other day, when, upon the occasion of its transfer to the collection of Mr. Henry Goldman of New York, it was at last possible to procure the photograph.¹ I can now attempt to fulfil my promise of fifteen years ago.

In the interval, however, much has happened to direct and abbreviate discussion. Fifteen years ago it would have been necessary to analyze and argue point by point and at great length, in order to demonstrate that this Annunciation was by Masolino. This is no longer called for. The five other works I then proposed to add to the very meagre list of Masolino's achievements are now accepted as his by all except the small official wing of Prussian art criticism,² and the student who has familiarized himself with them, as well as with the frescoes at Castiglione d'Olona, at Florence and in Rome, which they help to consolidate into one indisintegrable artistic personality, will recognize at sight that they are by the same hand.

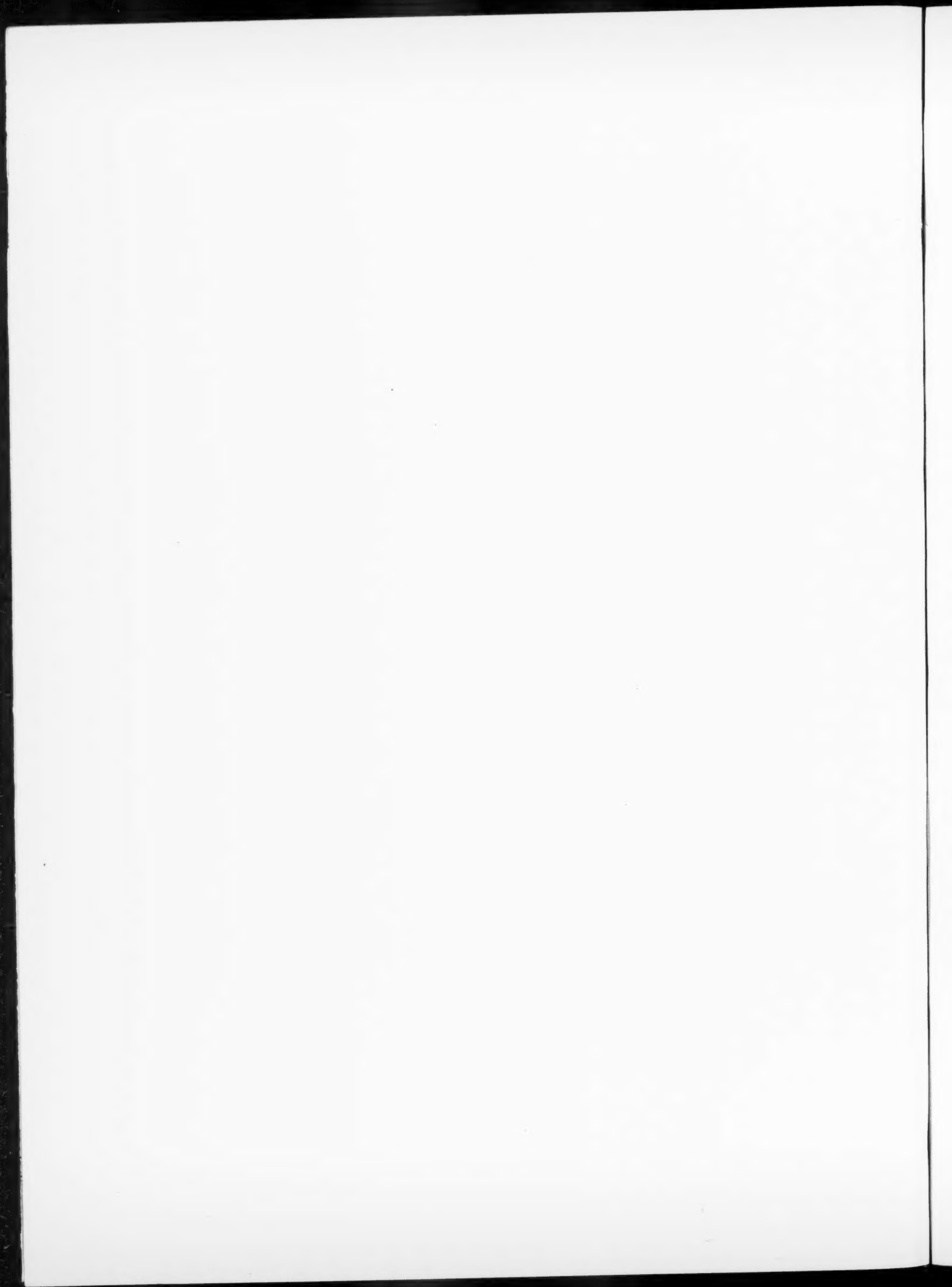
The Annunciation is a large panel. The lovely-faced Virgin sits on the right in a hall of slender columns, while on the left kneels the flaxen-haired angel, dressed in a robe embroidered all over with golden roses. The decorative effect is so strong and so enchanting that, like the rest of Masolino's art, it scarcely finds precedents at Florence or even in Italy. The suavity, the grace, the splendor, although paralleled in Gentile da Fabriano and in Sassetta, would seem inspired rather by the ecstatic mood of Parisian painting toward 1400, with its figures of angelic candor and skies of heavenly radiance, than by Tuscan models. The Florentine and Italian, however, asserts himself in the severer rhythm of the line, in a greater softness and fusion of color, and in the architecture, where earliest Renaissance is beginning its struggle with palsied and attenuated Gothic. Absurd as the effect may be, it is rendered delightful by the panelling, which offers a most exquisite display of wood-inlaying—the craft

¹ Reproduced and briefly noticed by Dr. Tancred Borenius in the *Burlington Magazine*, May, 1916, p. 45.

² Baedeker is apt to take his attributions from this *Kommandatur*. It occurred to me just now for my amusement to look and see what his last English edition (1909) for Central Italy has to say about Masolino's frescoes in S. Clemente at Rome. Here it is: " . . . frescoes (retouched) probably painted by Masaccio at a late period of his life at the instance of Cardinal Branda Castiglione (d. 1443)." The uninstructed reader would get the impression that Masaccio must have been long-lived and executed these paintings towards 1443. Baedeker is, however, as well aware as the rest of us that Masaccio was born in 1401 and died in 1428. What does he mean, then, by "late in life," and after what other works are we to suppose these frescoes were painted, these lovely ghosts? After the adamant Pisan Madonna or perchance after the granite-like frescoes in the Brancacci Chapel?



MASOLINO: ANNUNCIATION.
Collection of Mr. Henry Goldman, New York.



wherein Florence just then was rivalling the best that the Moslems in earlier centuries had achieved at Cairo.

Although the types and the forms are known to us from all of Masolino's other works, including, of course, the two captivating paintings at Naples (hitherto not mentioned in this article but to which we presently shall have to refer), here the Virgin's face is perhaps a little sterner, her mask harder, the modelling flatter, the hands stiffer, and one is induced to ask whether in consequence this Annunciation be not one of his very earliest works.

Masolino's chronology is not easy to determine, for the simple reason that by the time we first encounter him, say in the collegiate church of Castiglione toward 1423, he was already about forty years old and with an established style destined to undergo little change. For our keen appreciation of the absolute quality of his art must not lead us to expect of him the gifts, not necessarily artistic at all, but more often scientific, of the pioneer. He was evidently not an inventor, nor, on the other hand, was he born late enough to be carried along by the steadily rapid advance *en masse* that began only when he himself was already a most accomplished practitioner of his own manner. One is even justified perhaps in assuming a certain vague discomfort on his part in the midst of all the startling theories that were then springing up in Florence, seeing how ready he was to accept commissions elsewhere and how much he remained away.

Yet little development though we find in the various works we can safely ascribe to him, a careful and minute study of them does enable one to distinguish a slight current flowing, as in nearly all artists, toward freedom and fulness; and if it be not easy to make sure of the exact order in which Masolino's paintings were executed, it is nevertheless possible to say which are early and which are late.

The Annunciation can safely be placed among his earliest extant efforts. Were I to judge by the relative hardness and flatness and stiffness alone, I should be tempted to say that it was doubtful whether we possessed any earlier work of his. Yet when I compare it with the frescoes in the church of Castiglione, which surely are scarcely later than 1423, I feel puzzled. The likeness between them is so great that it is difficult to decide which is the earlier, and the difficulty is much increased by the fact that the frescoes, but half recovered from whitewash, have naturally lost in precision and have gained a certain ghost-like aloofness which was scarcely theirs origi-

nally.¹ Among them is an Annunciation (reproduced, Toesca op. cit., p. 77) and it is at once more agitated and more ecstatic. Something in the action of the Virgin, with the curving sweep of her mantle and her hands crossed high over her bosom, even suggests our Pre-Raphaelites, and Rossetti in particular. Yet I cannot make sure whether the fresco or our altarpiece was designed first.

Other paintings with which Mr. Goldman's has the closest affinities are the two panels at Naples representing the Foundation of St. Mary Major and the Assumption. The soft flaxen curls of our angel, for instance, are matched exactly in one of them. But the unfortunate state of those panels renders it almost impossible to hazard an estimate of how much later they are, although I am persuaded that they must be somewhat later. Their exact date, however, is uncertain, and all we can be sure of is that they, too, must date from the earliest years of Masolino's career as known to us.

Happily the question of chronology has not in his case the importance that it takes in an artist like, say, Giovanni Bellini, who not only was constantly advancing his own style, but carrying the whole of his school with him. Like that great artist's father, Jacopo, like Gentile Bellini, like Pisanello, Masolino was not in any real sense the pathfinder of a new movement, but the fruition of the generations behind him. As of these, and of all other Transitional masters, his interests were confined to exploiting the traditional instruments and materials of his craft, improved a good bit, no doubt, for times after all were stirring, but using any new elements, such, for instance, as the Antique, or the first puerile triumphs of perspective, as mere ornament, or stage properties. Quite rightly they would not desert their lovely world, that miniature Paradise they and their Franco-Flemish peers portrayed with such beatitude, to wander through who knows what wilderness in order to attain, perchance somehow, somewhere, a Promised Land.

They give one so much delight that one often finds it in one's heart to regret that Italian painting could not have developed gently and softly along their lines, avoiding the revolutionary violence of the naturalists and scientists. But of that wish we have the partial fulfilment at least in the Franco-Flemish art which evolved through

¹ Lest it fail to be recorded elsewhere, I note here what I was told in the presence of the frescoes by a gentleman of the place. He remembered them as in excellent condition, but as they attracted many sightseers, the priest got annoyed and had them white-washed.

the Van Eycks, and Rogier de la Pasture and Thierry Bouts, and the latter's quaint and winning Rhenish followers. These all remained nearly as naïf, as devoid of abstract interests and scientific theories, as their ancestors, with the result that their line died out, died of inanition.

And so with Masolino. Through him there was no thoroughfare. Of course we all know that Masaccio was his pupil, but we also know that, except in the merest externals, they had nothing in common, any more than a mountain and a lovely cloud. The question of their relation has almost no importance therefore. And besides, we are fortunate in possessing more chronological facts regarding him and in being able to trace his development and career in a much more articulated and continuous fashion than his master's. Other pupils, other influence, Masolino, in Florence at any rate, had none, and as none comes out of him it matters less in what precise order kindred works of his were painted.

PAINTINGS BY EL GRECO IN AMERICA · PART TWO BY AUGUST L. MAYER

IV.

NEW YORK possesses the last two representations of the Adoration of the Shepherds which are acknowledged as Greco's work; one of them is the painting in the Blumenthal collection (Fig. 1), and the other the one in the Metropolitan Museum (Fig. 2). The artist repeatedly painted this subject. First he painted it in one of the side altars, in the church of the monastery of S. Domino el Antiguo, in Toledo (1577-79); afterwards, in the picture in the Royal Gallery in Bucharest, which may be dated about 1590-95; and finally, besides the two works found in New York, there is another picture of this same subject, which once adorned his burial place in S. Domingo, and has now been placed in the "Attika" of the main altar. Cossio correctly placed the Toledo picture (on page 352 of his book) among the works of the master's latest period, but in the catalogue of Greco's works (under No. 232) he, without offering any explanation, gives the date as 1594-1604. The composition of this later Toledo painting of the subject is not, as Cossio claims, the same as the one in the

Metropolitan Museum, though it is the better, and resembles the one in the Blumenthal collection. The picture in the Metropolitan Museum fulfils the ideals for which the artist strove in the early Toledo picture. In this work can be distinctly seen the influence of Correggio's famous *Night*; it already shows indications of the striving of the artist to create centers from side-lights, as well as from the main light, which Correggio's style so strongly suggests. In this way he gained the effect of interweaving the whole surface of the picture with flickering, quivering lights. He employed these effects to the extreme in his later period, but in the early pictures what I have already mentioned above as the Correggio tendency of the artist is more apparent; for instance, in the painting of the man with a candle in the foreground, and in some figures of the shepherds in the background. A casual glance at the example in the Metropolitan Museum would seem to indicate that the light comes from one source only, but in reality the arrangement is more complicated. The angels in this picture do not, as in the early picture in Toledo, appear to radiate light, producing the effect of brilliant rockets or exploding fireworks. In this picture the light which falls on them seems to emanate from the Christ Child. But the introduction of the Annunciation to the Shepherds, in the background, necessitates another center of light—a very clever device for lighting that portion of the picture which was previously dark and gloomy. In order to produce this effect, a light was made to emanate from the robe of St. Joseph; this, and the brilliant radiance from the little lamb, and the figure with upheld arms on the left, bears a close resemblance to the large figure in the *Opening of the Seventh Seal* in the Zuloaga collection.

The picture in the Blumenthal collection is an artistic elaboration of the one in Bucharest; but it differs from it principally in the fact that the light, as I have already remarked, is much more concentrated. The profile of the adoring shepherd in the foreground is a very interesting elaboration of the corresponding figure in the earlier Toledo picture. The head of the shepherd on the left, with arms upheld in astonishment, was, as already mentioned, used again in the *Feast in the House of Simon*. The angel—with the ribbon on which a text is written—on the left, is an elaboration of the corresponding one in the Bucharest picture; while we again see the



Fig. 1. EL GRECO: ADORATION OF THE SHEPHERDS.
Collection of Mr. George Blumenthal, New York.



Fig. 2. EL GRECO: ADORATION OF THE SHEPHERDS.
Metropolitan Museum of Art, New York.

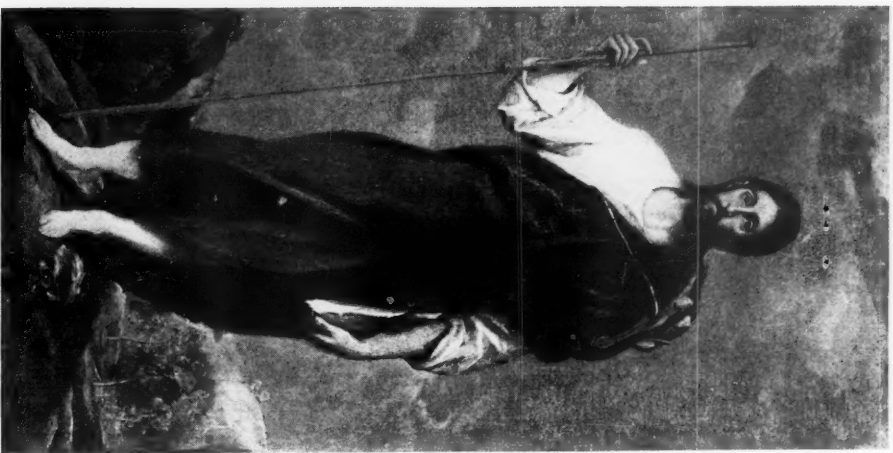
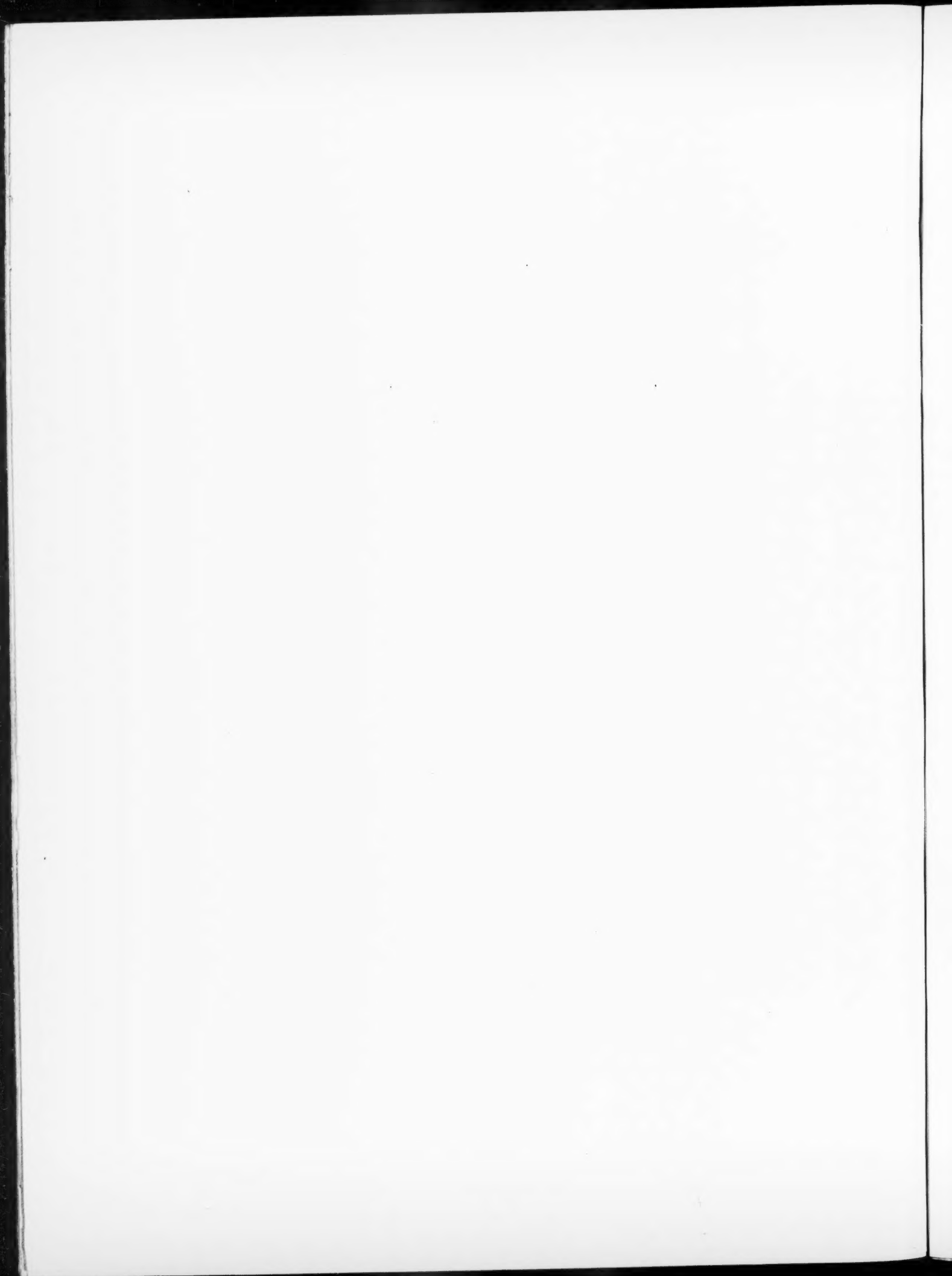


Fig. 3. EL GRECO: SANTIAGO.
Collection of Mr. Archer M. Huntington,
New York.



Fig. 4. EL GRECO: HEAD OF A SAINT.
Collection of the late Sir William Van Horne, Montreal.



other angel with his back toward us, in the unfinished Conception, belonging to the artist's later period, now in the Nemes collection. We find the Holy Virgin represented almost the same in this picture, also belonging to his later period, and in the Annunciation in St. Nicholas at Toledo.

V.

Greco, besides painting great compositions, has left us wonderful single figures, half-length figures of saints, several of them owned in America by private individuals. Permit me now to add to the slight information Cossio has given regarding the pictures in question, by further discussing their relation to similar works. We will mention first the Santiago (Fig. 3), which was removed from the Doña Maria del Carmen Mendieta collection in Madrid and placed in that of Mr. Archer M. Huntington in New York; and also the Head of a Saint (Fig. 4), in the Van Horne collection in Montreal. Cossio is right in placing these pictures in the group that Greco painted for the College of Doña Maria de Aragon. They were painted at the end of the sixteenth century, toward the middle of the nineties. The Benito (formerly known as San Basilio), in the Prado, which Cossio also considers as belonging to the same group, seems to be of much earlier date—having probably been painted shortly after the St. Mauritius in the Escorial. The Santiago in Mr. Huntington's collection is especially interesting, because it is in a way an artistic elaboration of the Christ Bearing the Cross which Greco painted in the first half of the eighties, among the copies of which are those in the Beruete and Stirling collections, and in the Prado. The head in the Van Horne collection, in which Hugo Kehrer claimed, probably without grounds, that he recognized the model employed in St. Mauritius, bears, from an artistic standpoint, a close resemblance to the St. Joseph in S. Magdalena, at Toledo. Cossio has not made it plain why, when describing so graphically the Head in Montreal and the St. Joseph painted at a later date, he dates one of the pictures 1586-94 and the other 1594-1604. The pictures most closely connected with these two in America are two studies of heads in Hungary; one of them, a saint looking toward the right, who quite likely served as a model for a youthful St. Joseph which is now in the Nemes collection; the other, a Head of a Youth in the Baum-

garten collection in Budapest, which, as is well known, represents John the Baptist.

We must place in another category the so-called Evangelist in the Huntington collection. This picture (Fig. 6), however, should be called St. Simeon. It was formerly owned by the Condesa de Añover y de Castañeda, who also owned the Heads of Apostles, in Mr. George Blumenthal's collection, which we can probably recognize as St. Philip, and James the younger. The St. Simeon in the Huntington collection, which Cossio is quite right in attributing to a later period, seems to me to have been painted about 1604-07; it is therefore closely connected in point of date with the St. Joseph in the picture of the Holy Family in the Prado (already discussed) and with the famous Portrait of a Painter in the Museum in Seville. It is very interesting to compare the right hand of the painter there depicted with that of St. Simeon, because it enables us to prove beyond doubt that the New York picture is of later date than the one in Seville. The heads of the two apostles in the Blumenthal collection doubtless belong to the artist's latest period, and are closely connected in point of time with the unfinished Group of Apostles in the Greco Museum in Toledo.

VI.

The Expulsion of the Money-changers from the Temple (Fig. 5) in the Frick collection, which, as is well known, was formerly in the Beruete collection in Madrid, was until lately considered the final interpretation of that subject which Greco painted so often. The pictures in the Cook and Yarborough collections were doubtless painted in Italy, and it was Cossio's opinion that the picture in the Frick collection—in consequence of its being a Spanish interpretation of the subject—is closely connected with those of the earlier period. We all, even the writer of this article, in an inexplicable way adopted Cossio's views, until the discovery of the hitherto unknown example in San Ginés, in Madrid (now exhibited in a loan from the R. Congregación del Sto. Cristo, in the Prado), has recently led the author to investigate the date of the Expulsion from the Temple. There can be no doubt that the picture, which belongs to the R. Congregación del Sto. Cristo, in St. Ginés, in Madrid, solves the problem, and that it belongs to the very latest period of this artist's work, in which he painted The Opening of the Seventh



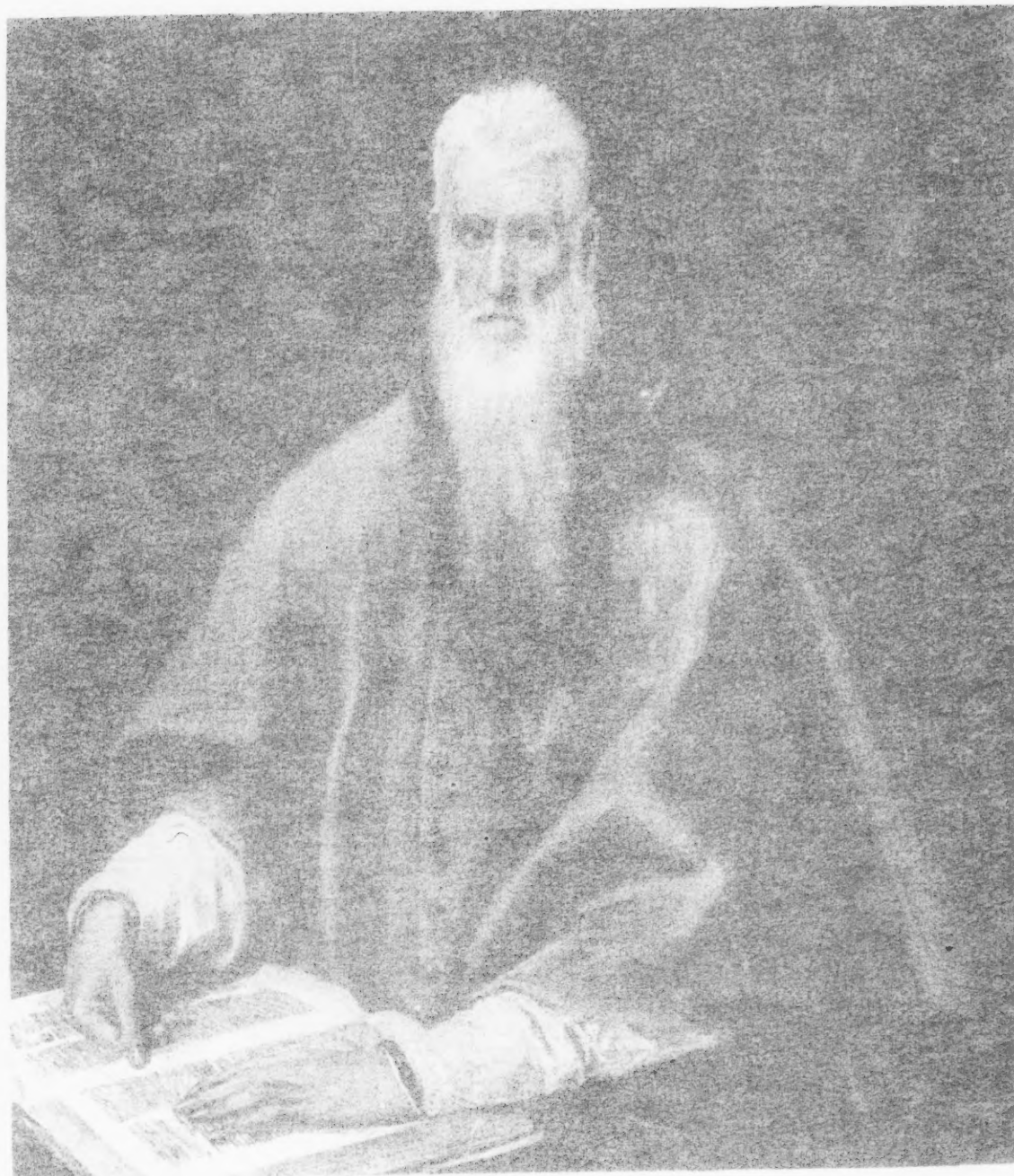
FIG. 5. EL GRECO: CHRIST DRIVING THE MONEY-CHANGERS FROM THE TEMPLE.
Collection of Mr. Henry Clay Frick, New York.

Seal in the Zuloaga collection; the Adoration of the Shepherds, in the Metropolitan Museum; and the Feast in the House of Simon. The picture in the Frick collection—an inferior variation of which is in the National Gallery, London—cannot have been painted before 1600. It is only recently that we have examined this picture thoroughly. A comparison of the hands alone, as they are painted in these pictures, with those painted in the various periods of the renowned Greco's work, suffices to demonstrate conclusively that the picture in the Frick collection could not possibly have been finished, as Cossio would have us think, between his sojourn in Italy and in Spain, nor, as I said before, could it have been painted in the artist's first Toledo period. For neither in the eighties nor in the nineties did he paint hands like these, which, in a general way, seem to quiver and are not well modeled. It was only after 1603, after painting his pictures for Illescas (1603-04), and after painting the St. Bernard in the Greco Museum (1603), that we are sure to find such a treatment of the hands, such technique. It was only after the end of the century that Greco's painting of hands gradually deviated from the accepted manner. Still, in the nineties he followed more or less the rules of drawing. It was only after 1600 that—especially in his smaller pictures—he paid practically no attention to the modeling of hands. He rather makes them appear like candle flames, delicately shooting flames, in which the vibrating life of the bodies melts away, and vanishes.

We should uphold the fact, on which I have laid such stress, that the Christ, as well as the man bending, and holding his money-box on the left in the foreground, is allied to the types which we meet in the *Espolio*, dating from the early Spanish period. Let me, however, explain that during those years he painted another picture of the Expulsion from the Temple—a picture which is the link between the one in Lord Yarborough's and the one in the Frick collection. This picture is no longer in existence. The picturesque treatment of those types, starting from the *Espolio* period, has, as I have already repeatedly stated, made such great strides that we cannot imagine it possible to attribute the Frick example to the same date as the one in Toledo, or even the *Espolio*, in Munich. On the other hand, let me point out a certain artistic connection between the St. Sebastian in the Bucharest Gallery and Mr. Frick's Expulsion from the Temple.

It is well known that the Expulsion of the Money-changers was, for many reasons, a favorite subject with Greco. He liked it for purely artistic reasons, because it gave him the opportunity to represent all forms of emotional activity, and it also attracted him because he always endeavored to give the subject a more elevated religious interpretation. Greco, both as an artist and a man, made rapid progress from the time he painted the Expulsion from the Temple, in the Cook collection, to the later painting from St. Ginés, in Madrid. But, of all these paintings, the one in the Frick collection is the most characteristic. Here Christ appears like a bomb thrown in the midst of the crowd, which Greco employs as a means of enabling him to place all the other figures toward the sides of the pictures. Extremely ingenious and effective is the contrast between the excited demonstrations among the money-changers on the left, and the spiritual agitation of the apostles on the right.

In connection with the Expulsion of the Money-changers in Mr. Frick's collection, let me briefly discuss another of Greco's paintings in the same collection (Plate), showing St. Hieronymus as a Cardinal. Cossio has justly remarked that the model who posed for this St. Hieronymus can also be recognized among the apostles in the Expulsion from the Temple. And this Spanish author has done well to draw attention to the fact that Mr. Frick's picture—like others we are about to mention—is not a likeness of Cardinal Quiroga, but the model who posed for St. Hieronymus represented as a Cardinal. This is proved by the fact that in Greco's will two small pictures of St. Hieronymus as cardinal are mentioned. There are numberless pictures like these, of saints, which we know to be Greco's. Besides Mr. Frick, Mr. Lehman, in New York, possesses a large example (Fig. 7), and the Bonnat collection, in Bayonne, has a small picture without hand or book; there is also one in the National Gallery, London, and the Marqués de Castro Serna, in Madrid, possesses two smaller examples. The painting in the Frick collection is the only one of these which is signed. It is very difficult to ascertain the dates of these different examples. We will not attempt to settle the question whether or not the one in the London Gallery was painted in Italy. It is certain, however, that this is the earliest picture, and that the one in the Castro Serna collection follows it in chronological sequence. Doubtless the two New York examples be-



EL GRECO: ST. HIERONYMUS AS A CARDINAL
COLLECTION OF MR. HENRY CLAY FRICK

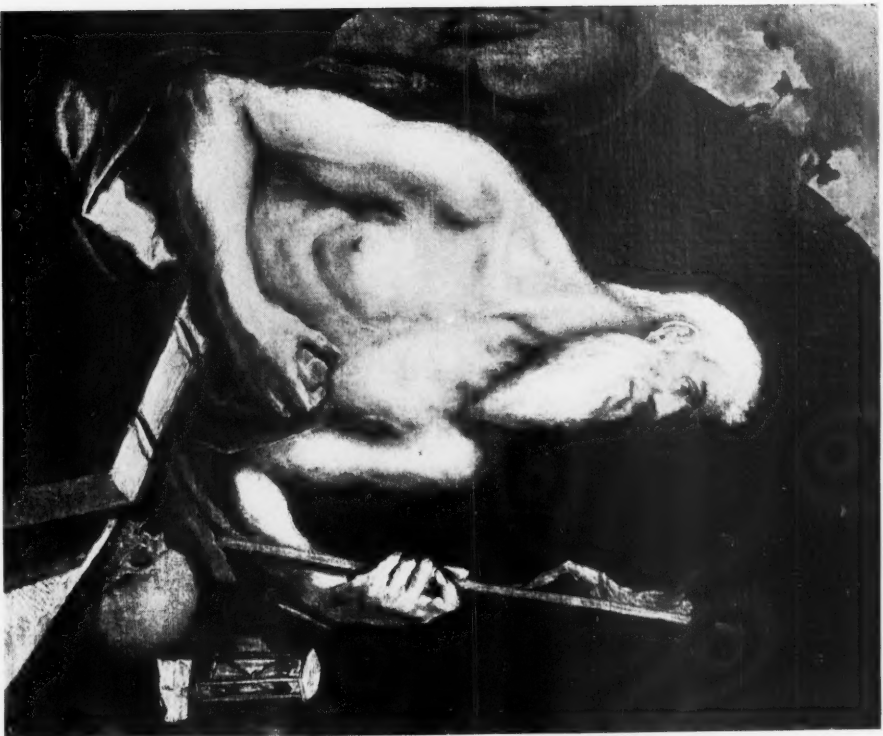


Fig. 6. EL GRECO: ST. SIMEON.
Collection of Mr. Archer M. Huntington, New York.

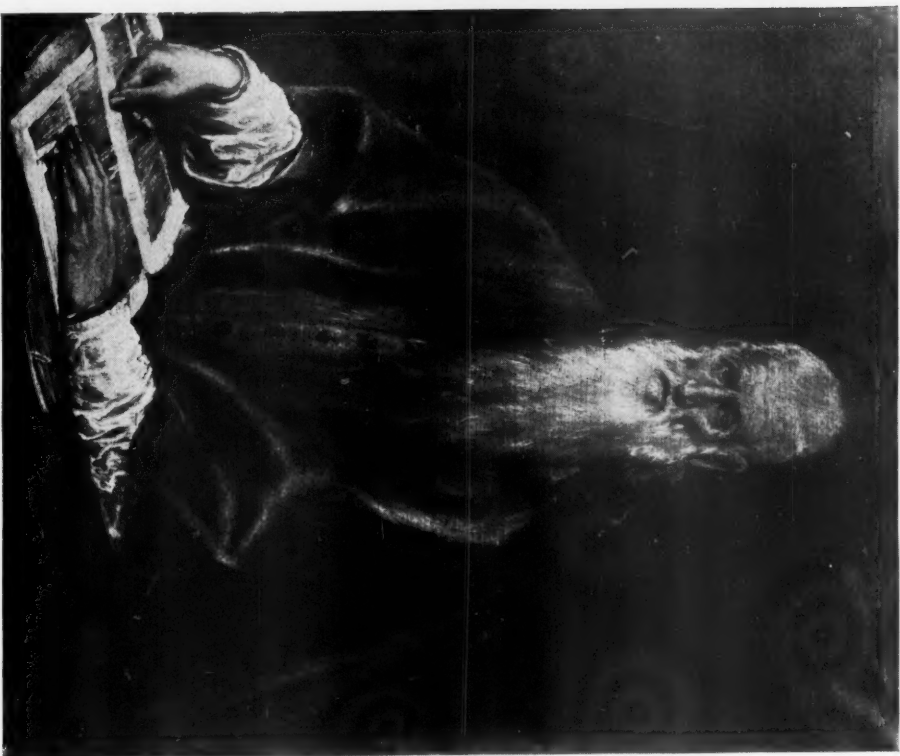


Fig. 7. EL GRECO: ST. HIERONYMUS AS A CARDINAL.
Collection of Mr. Philip Lehman, New York.

long to the artist's latest period. Still, I do not think that the one in the Frick collection was painted toward the end of the artist's life. It may be considered to be of about the same date as the Expulsion from the Temple.

This picture is very unusual, and one can readily understand that the St. Hieronymus has been thought to be a portrait, especially so because Greco himself handled his subjects in almost the same manner in two portraits which are known to be genuine. These portraits are, the one of St. Louis Gonzaga (formerly in the Nemes collection, but now in the Stephan van Auspitz collection in Vienna), and one which I consider, perhaps, the artist's latest portrait, Cardinal Tavera, in the Hospital of San Juan Bautista in Toledo. If we compare the threadbare parts of the clothing, and also the left fore-arm and the left hand, in the Toledo picture with the one in New York, their connection is quite apparent.

If, on the one hand, Greco, in his St. Hieronymus, treats his model too much as a portrait, on the other hand he fills us with admiration by the manner in which he was able to idealize the character of his model, until he elevated it far above that of a human being. Greco accomplished this by means of that Byzantine note, that intense seriousness, that love of symmetry, that great power of uplifting, or I might say of idealizing his subjects, which so often gives to his great altarpieces their wonderful inspiration. Without having the fabulous brilliancy of a Crivelli, or employing the diverting accessories of a Dürer, Greco has succeeded in painting the figure of the great religious teacher so strongly that he seems to stand before us, a giant, both in body and spirit, an old man in perfect physical and spiritual strength.

A GROUP OF JAPANESE SCREEN-PAINTINGS IN THE
FREER COLLECTION AT WASHINGTON · BY LAU-
RENCE BINYON

WE have definitely passed the stage when Oriental art was considered a pleasing curiosity, an affair purely of craftsmanship and decoration, and we have begun to realize that the painting and sculpture of India, China and Japan are expressions of the inner spirit of those countries, worthy to be compared with the painting and sculpture of Europe. But while special students will no doubt continue to study the whole history of these arts in their several developments with scientific impartiality, there are certain phases, certain periods, certain groups of work, which hold our Western interest above the rest and touch us more nearly and keenly, just as no doubt others are destined in their turn to answer to some fresh need or revived taste among art-lovers in the future.

The group of Japanese screen-paintings in the Freer Collection, about which I would write these brief notes, have, for instance, a contemporary interest for us to-day, because they illustrate problems and tendencies in design of a sort which acutely engage the ambitions of the young generation of our Western artists. But they are also things of quite extraordinary beauty.

The art of Japan, revealed to us so short a time ago, has already undergone a number of vicissitudes in judgment and appreciation at the hands of Western critics and collectors. At first it was the work in lacquer and in metal which fascinated by unparalleled exquisiteness of workmanship; then came the vogue of the color-print and Ukiyo-yé, in which school alone the Japanese were supposed to have authentically shown their pictorial genius. A reaction from this mood tended to adopt the standpoint of Japanese connoisseurs, who have always despised the color-prints and idolized the classic ink-paintings of Ashikaga times or yet earlier Tosa scrolls. And again, quite recently, the fuller revelation of Chinese painting in its ancient times of splendor has caused a perceptible slighting of the whole achievement of the Japanese painters. Now as regards the masters of the Chinese-inspired renaissance in the fifteenth and sixteenth centuries, it is impossible that they should ever be for us what they are to the Japanese. We have to make our own valuation, with the art of the whole world in view; and these masters, with

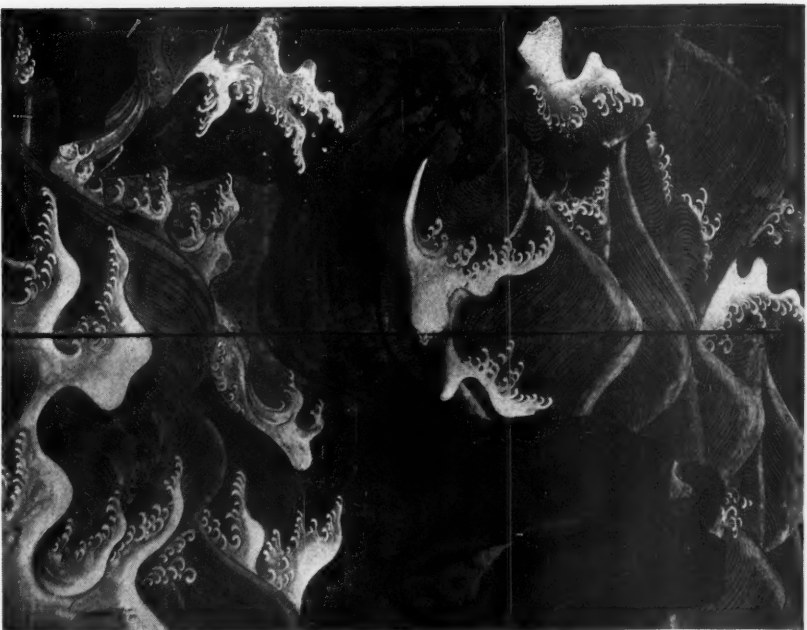
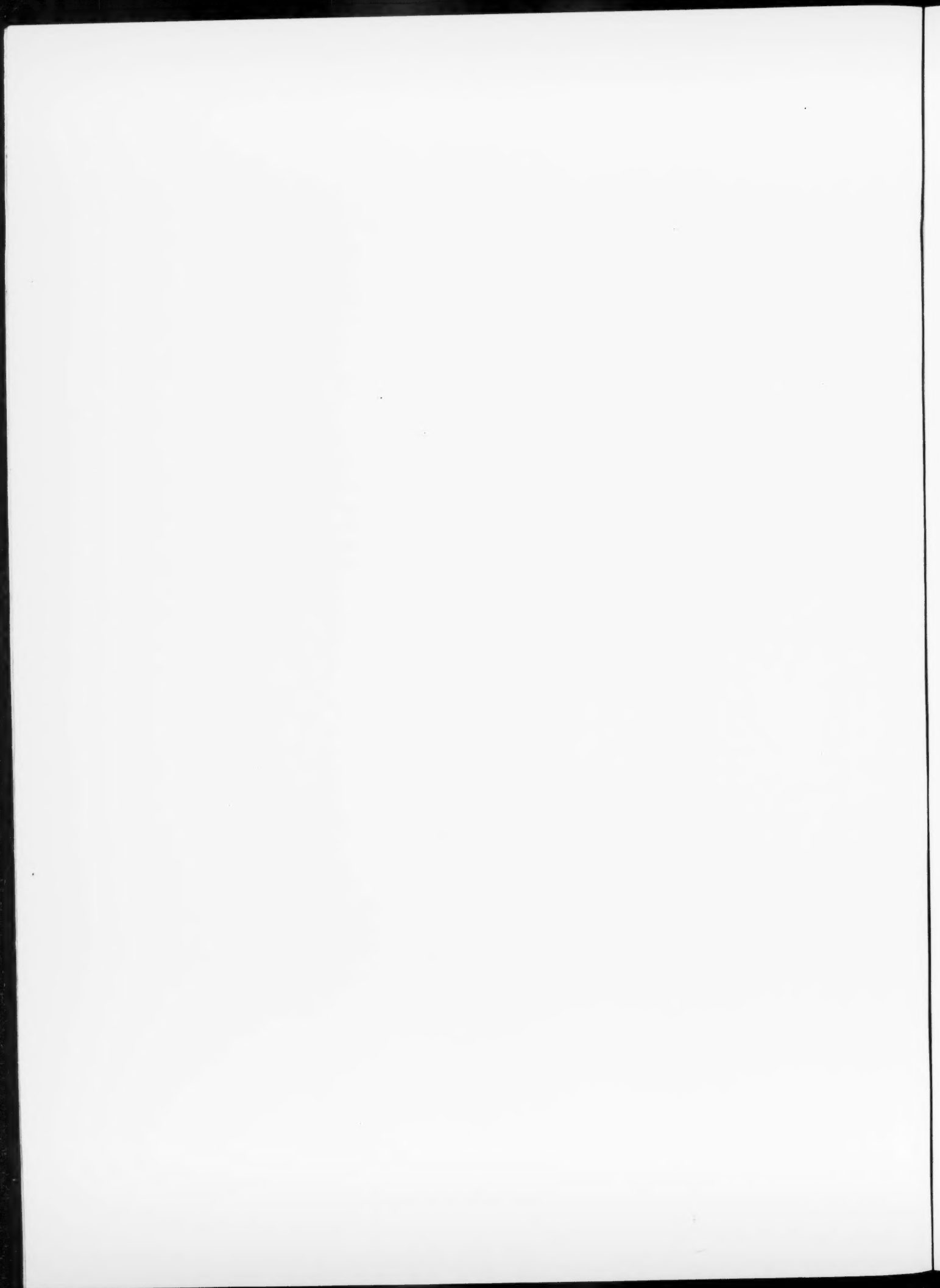


Fig. 1. SOTATSU: WAVES.
(Detail: Two panels only.)

Charles L. Freer Collection, The National Gallery, Washington, D. C.



Fig. 2. KOYETSU: SHOWER OF FANS.
(Detail: Three panels only.)



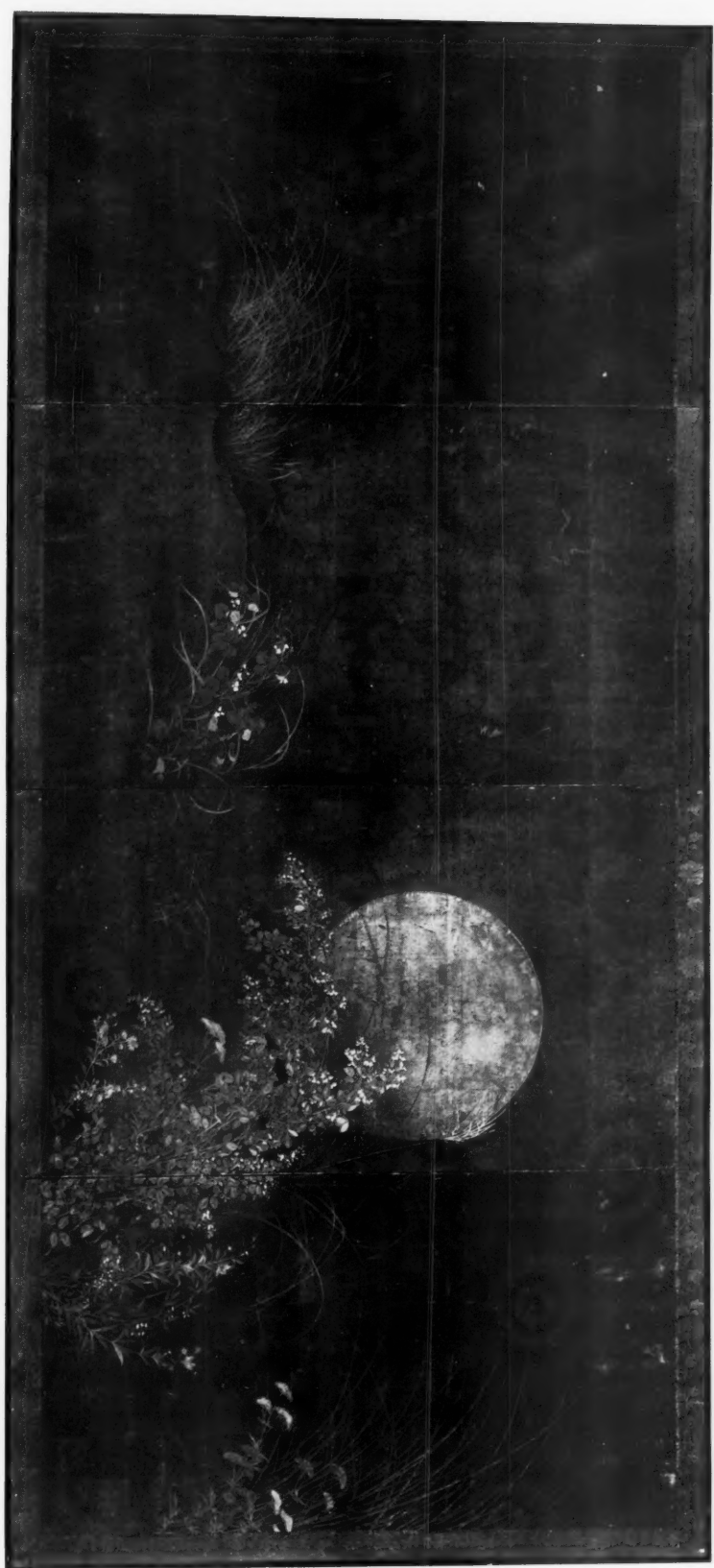
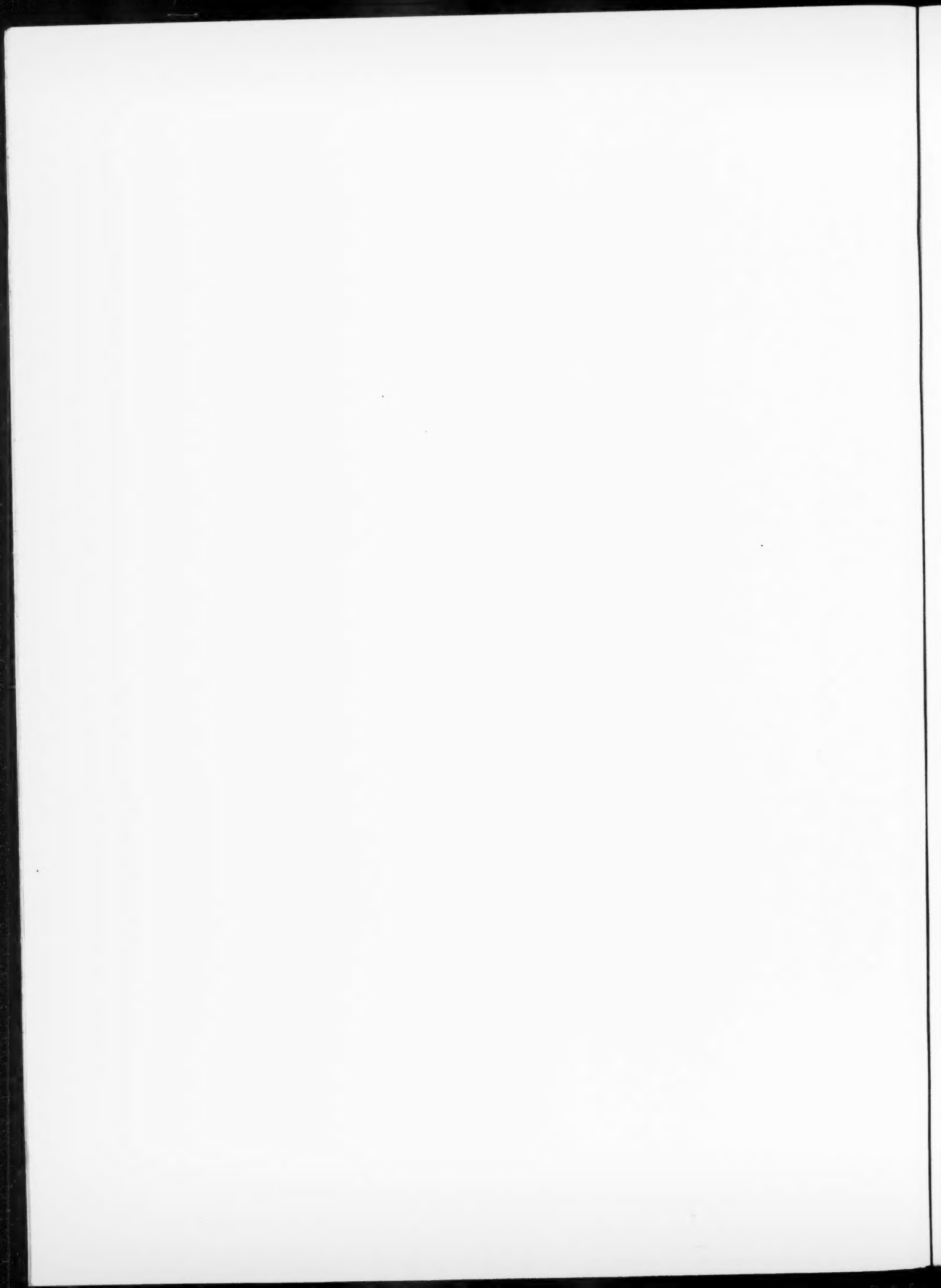


Fig. 3. SORATSU: AUTUMNAL MOONRISE.
Charles L. Freer Collection, The National Gallery, Washington, D. C.



all their personal force, cannot rank for us with their Chinese fore-runners and exemplars. Yet we need not regret that this flooding wave of Chinese thought and Chinese art swept over Japan in the fifteenth century and absorbed so many native gifts; for it was just the fusion of Chinese with Japanese qualities which made possible the rather later phase of painting to which this note is devoted; a phase which is likely, I surmise, in the future to hold the admiration of the world more securely than any other phase of the painting of Japan.

The works I write of are all painted upon folding-screens. The screen afforded opportunity for design on a bigger scale than the usual types of painting, *kakemono* or *makimono*, and serving as it did in a Japanese house (in the office of a wall) retained something of the character of mural fresco. Yet being made up of folding leaves—the number of leaves varies from two to eight—the screen presented problems of its own; for the arrangement of it might necessitate some of the leaves being hidden; and the painter must contrive that each leaf should be a satisfying composition in itself as well as build up the harmony of the whole.

Almost everything in Japanese art derives from China; and the decorated screen doubtless was a Chinese invention. But in China the screen tended to fall into the hands of the craftsman, while in Japan it was a favorite form of painting with the great original masters.

The vestiges remaining from the early periods of Japanese painting point to an art closely modelled on that of China, but developing gradually features of national character. The Yamato or National style had for one of its attributes a passion and a genius for representing action and energetic movement (as befits a warlike race) and for another a gift for rich and splendid color. In the fifteenth century the glory of this school was decaying, and a reversal of taste let in the flood of Chinese ideas, especially the ideas of that sect of Buddhism called the sect of Zen or Contemplation. And from themes of battle and adventure or ceremonious court-life, the painters now turned to nature, happy to evoke by some slight ink-sketch of mountain and stream, or bird and blossom, the richly contemplative mood. These painters were almost all Buddhist priests and amateurs rather than professional artists. Sesshiu, the most renowned of them all, painted screens, always in monochrome though

sometimes also tinted in subdued color. Mr. Freer has an example, fine in composition but appearing rather dry and formal when compared with a magnificent pair of snowy landscapes in the same collection (the screens were almost always painted in pairs) attributed to a Chinese master who settled in Japan, was adopted into the Soga family, and was one of the chief leaders in the Zen renaissance.

But the screens with which we are concerned are of a different character. They represent, as I have said, a fusion of Chinese with Japanese style. Certain masters of the Kano school took the first step. Kano Motonobu married the daughter of one of the last great masters of the Tosa line, and so became part heir to the Yamato traditions. Already in his work a native element is very palpable; he was not exclusively devoted to Chinese subjects; and he formed a vigorous manner essentially different from that of any Chinese exemplar. Motonobu's grandson, Yeitoku (1543-1590), born into a time when, for the moment, external magnificence and (by reaction from Ashikaga reticence and suggestion) a certain sumptuous solidity were in vogue, created a new phase of Kano painting, of which the typical masterpiece was the six-fold screen. The Pines on Wintry Mountains (Frontispiece) in this collection is one of Yeitoku's grandest works, and is destined, I believe, in time to be one of the famous pictures of the world. The basis of the design is Japanese; the rounded hills and banks, the defined layers of mist or cloud, these belong to the established conventions of the Tosa style: but there is a synthetic power, an emotional concentration, a massive grandeur in the conception and design, such as none of the Tosa artists ever reached. The screen, with its noble style, summary and disdainful of small beauties yet never dry or empty, has an elemental breadth and an altitude of spirit such as, in literature, we associate with a poet like Aeschylus. How fit a setting, indeed, this would make for some great tragedy! In the Freer Collection are other screens by Yeitoku, screens on which are painted episodes from the story of Ming Huang, that famous Emperor of China in the eighth century, whose extravagant devotion to beauty and aesthetic pursuits brought him and his beautiful mistress, Yangkuei-fei, to a tragic end. For Yeitoku painted all kinds of subjects—figures, landscapes, tigers and dragons, deer of the forest, colossal pines with eagles on their branches; and he painted ink-pictures in the orthodox Kano style; but his greatest work is undoubtedly in his screens. He and his

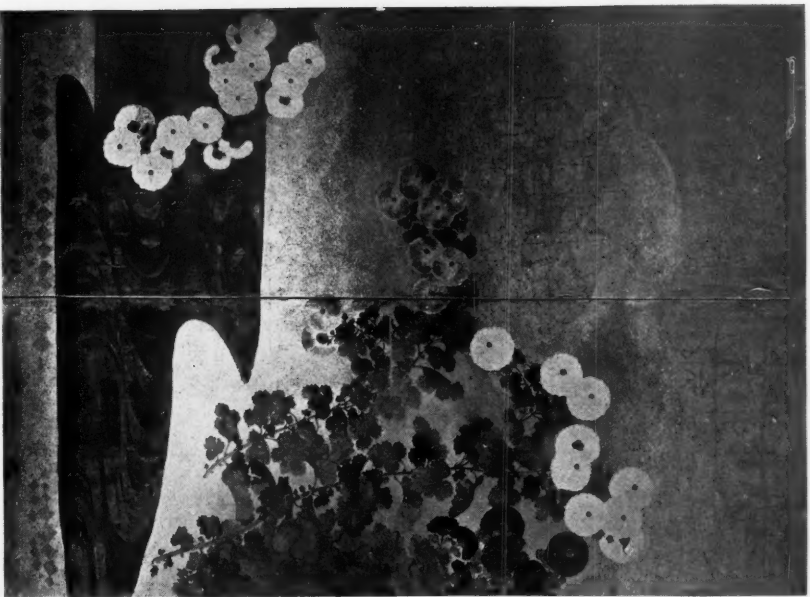


Fig. 4. KORIN: CHRYSANTHEMUM SCREEN.
(Detail: Two panels only.)

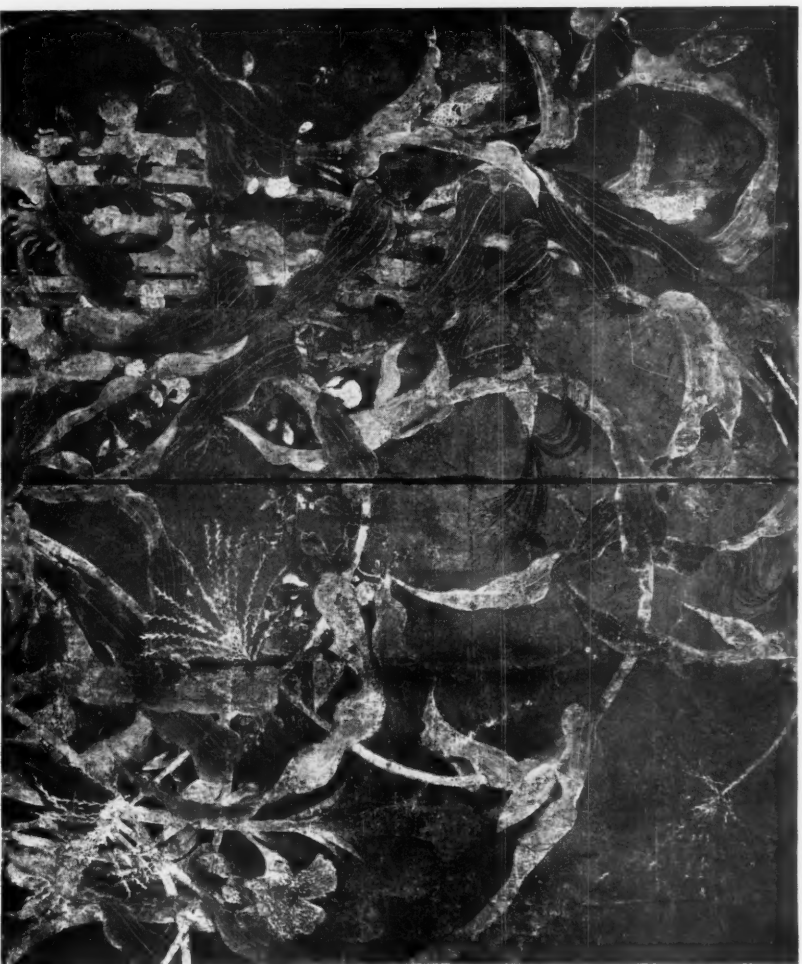
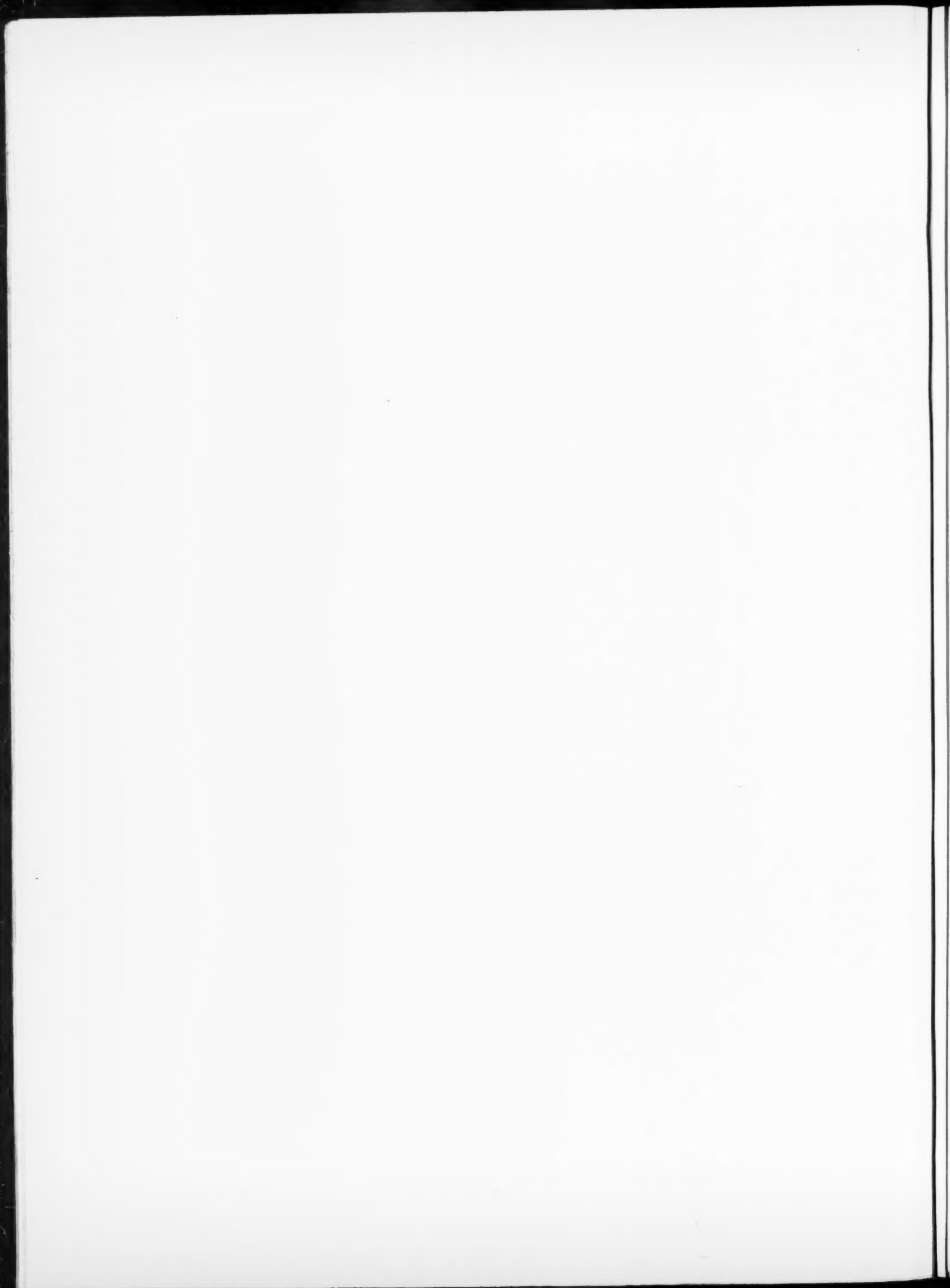


Fig. 5. KOYETSU: MAIZE AND CONCOMB SCREEN.
(Detail: Two panels only.)

Charles L. Freer Collection, The National Gallery, Washington, D. C.



pupils produced these in vast numbers, and they were set up, blazing with gold and color, to fence the route by which the conqueror Hideyoshi made his progresses. The gold leaf, applied in small squares, on which these screens are usually painted, gives a peculiar lustre to the pigments.

After Yeitoku other masters of the Kano line painted screens in a similar manner, though there was a tendency to react from the ornateness of Yeitoku's mature style and to revert to a more purely Chinese manner. We see this reaction in the work of Yeitoku's grandson Tanyu (1612-1674), a master of overwhelming influence in his day and a great virtuoso of the brush. Tanyu is represented at his best and soberest in the Freer Collection with a pair of screens painted in tones of silvery gray, of which the distant Fuji is the theme. But I am here concerned rather with a group of seventeenth century artists who form a separate school, and especially with the three great masters, Koyetsu, Sotatsu, and Korin. It is by the name of the last of these, Korin, that the school has come to be known; yet not he but Koyetsu and Sotatsu were the originators of this specific style.

Koyetsu's paintings are of excessive rarity, but Mr. Freer has had the good fortune to get together more examples than any other collector can boast. Of Koyetsu himself, as of Sotatsu, we know practically nothing, though it is recorded that he was unequalled as a connoisseur of swords; and in his lacquer designs, as in his paintings, he led the way for Korin.

Yeitoku's screen-paintings probably afforded the starting point from which Koyetsu developed. But Koyetsu's art ripened into something purely and intimately Japanese, though not narrowly derived from old Japanese tradition. Experience of the great horizons of Chinese art gave a freedom and freshness in handling the motives of the Tosa masters. As Fenollosa noted, Koyetsu's problem was the expansion to mural scale of the miniature painting of flowers, trees, streams, etc., so delicately done as accessory to the figures on old Tosa rolls. But Koyetsu is as daring as he is delicate, and his art becomes something intensely personal. It was as if he sought to express the very genius of the flowers, just as Sotatsu was to paint the very element of water. We reproduce a fragment (Fig. 5) from one of two screens in the Freer Collection, both inspired by the intricate beauty of growing maize with twining morning-

glories among the stalks and a strong head of flaming coxcomb erect in the rich tangle. So true is the painting of leaf and flower, that we might have the illusion of an effort of "naturalism" were it not that the sense of consummate design, and the satisfaction of it, wins over everything. We might have had such things in European flower-painting if men like Titian had given to such themes what they gave to figure-design. At the other end of his range Koyetsu takes scattered motives from nature, and, with complete defiance of natural aspect in the whole, relates them to each other in a single scheme of audacious decoration. A bridge over a blue rushing stream; boat and water; and then, an exquisite fall of pendent vine-leaves or (in the companion screen) a shower of painted fans (Fig. 2); such are the elements of an astonishing pair of screens in the Freer Collection, which would be bizarre if they did not leave the impress of a rare and severe sense of beauty.

Decoration: that is the word usually applied to these screens; superb decoration. Yet the word is inadequate. Decoration commonly carries the idea of space pleasantly filled, and intended not to focus the attention but to create a gracious atmosphere. But in these screen-paintings we feel that an emotion is expressed and communicated, we see that the painter achieves a unity and that his work gives up its treasure only to close contemplation.

Such a screen as the Autumnal Moonrise (Fig. 3) by Sotatsu, which we reproduce, is a painting which we can gaze at long before we penetrate its full beauty. This enchanting work, with the tremulous tall flowers and grasses showing exquisite tones and tints against the dull silver ground, is far removed from naturalism; yet what Western master of landscape has given more of the wonder and mystery of solitary moonrise? Abstract design and natural form are here perfectly balanced. In other screens the secret of these painters' method is more exposed. Instead of starting, as our way is, with the representation of a scene and selecting from that, and emphasizing, the elements which are to compose the design, they start from the other end; the first idea is an abstract design consisting of related or opposed forms, masses, tones; and into this design they fit or melt whatever they choose of natural form and color. It may be that nature gives the first hint for the design; but the painter does not feel tied to nature in any way, he can be just as abstract or as concrete as he wishes. This re-combining of elements into a new unity

is, of course, just what every true artist brings about; but in Western painting it is obscured by the preponderating representative and illusive element. The tendency of the latest movements in Western art is to try to get free from the shackles of representation and, in its extreme phase, to eschew natural form altogether. Unhappily these experimenters are not in the position of a Koyetsu or Sotatsu, whose art was not a violent and self-conscious revolt but a natural flower on the old stem of the art of their country.

Mr. Freer has a number of screens by Sotatsu. Among them is a splendidly original pair of screens of Waves (Fig. 1), the prototypes of the famous Wave-screen by Korin in the Boston Museum. Others are of what we call still-life; but a clothes-horse with brocade dresses thrown over it is enough for Sotatsu, with his masterly spacing, to make an august design.

Of a later generation were the brothers Korin and Kenzan. Kenzan is as famous for his pottery as Korin for his lacquer. Both were splendid painters, though Kenzan's work is very rare. Korin contributes to the style created by Koyetsu a vibrant energy and audacity which seem sometimes like defiance. More dazzling and arresting, he is less subtle and profound. The Freer Collection represents Korin less impressively than the two older masters, but contains fine examples. The Chrysanthemum screen (Fig. 4) which we reproduce is in Korin's soberer mood; the flowers are more formal, less sensitive, than Koyetsu's or Sotatsu's, but how strong and satisfying is the design! Among works by Kenzan in the collection is a screen of great beauty: simply the edge of a hillside, carpeted thick with summer flowers, and with the slim branches of a single tree rising against the clear gold of empty sky.

I hope I have sufficiently indicated the high interest and importance of this glorious group of screens which form but a small part of Mr. Freer's wonderful collection. There is no grander flower-painting in the world's art. But let the reader be warned that he must not judge by reproductions. No paintings appear less to advantage in photography. The screens themselves must be seen to be appreciated.

PORTRAIT OF JAMES ROSS, PAINTED BY THOMAS
SULLY · BY CHARLES HENRY HART

"I WAS born in Horncastle, Lincolnshire, Great Britain, 1783. Have resided in Philadelphia since 1808." Thus wrote Thomas Sully on the 25th of September, 1860, to the writer of this note, and in the dozen years that elapsed before he passed away I had the good fortune to know him and to visit him in his studio many times. These few words embody all the biography necessary to record up to his twenty-fifth year, when he crossed the ocean for twelve months' study in London. Upon his return he took up portrait painting diligently and he pursued it with assiduity until he entered his ninetieth year, leaving behind him a record of about two thousand portraits, beside nearly six hundred compositions that he had painted, or an average of quite thirty-six paintings a year during his art life of three score and ten. In this patriarchal period Sully did what no other painter that I know of ever did, he kept a chronological list of the pictures that he painted, making a catalogue of inestimable value and importance to posterity. Sully's most famous painting is doubtless his portrait of Queen Victoria, painted in Buckingham Palace between March 22nd and May 15, 1838, six weeks before her coronation, which he signed with the date when it was finished. From this he made his heroic whole-length of the Queen ascending the steps of the throne, by choosing which position he secured, through the long sweeping robes, a grace and regal dignity for the figure that would have been impossible had the Queen's actual stature been represented. The original study of the head is in the Metropolitan Museum of Art, New York, a bequest from the painter's grandson, while the whole-length belongs to the St. George's Society of Philadelphia, for which it was painted. A half-length, that was painted to be engraved, is in the Wallace Collection, at Hertford House, London. But when this important picture was painted Sully's art was waning. He was fifty-five years of age and for nearly a decade had been running down hill in his art, his best pictures being his early ones. Therefore it is that his masterly portrait of James Ross, painted in 1813, has been selected for reproduction. It is superlatively fine in portrait art and Sully never painted a more virile head or one with greater authority, although he did paint some larger and more elaborate portraits, espe-



THOMAS SULLY: PORTRAIT OF JAMES ROSS.
Pennsylvania Academy of Fine Arts, Philadelphia.

cially the whole-length of General Jonathan Williams, the founder of West Point Military Academy, which may be considered the painter's masterpiece.

James Ross (1762-1847), a name almost unknown except to the few, was a very important son of Pennsylvania, the successor of Albert Gallatin in the United States Senate, the personal friend and private counsel of Washington as well as his attorney-in-fact for the management of his Western lands. He was a man of decided character, great eloquence and mental strength, and unaided settled the famous Whiskey Insurrection of 1794, which is sufficient proof of his great personal courage. His portrait was painted, according to Sully's Register, "for the [Pennsylvania] Academy of Fine Arts," to whose courtesy we are indebted for its use. The painting, 30 x 40 inches, is so admirably reproduced that any description would be superfluous; the modeling of the head, firm and solid, and the broad treatment and the freshness of the color are, however, especially noteworthy.

TWO PICTURES BY JOOS VAN CLEVE (MASTER OF THE DEATH OF THE VIRGIN) · BY STELLA RUBINSTEIN

INCLUDED in the collection of George and Florence Blumenthal are two pictures of unusual interest and beauty, by a painter about whom comparatively little has been known.

Before going into the artistic details of the pictures it is essential to speak of the development of and the controversies concerning the painter, who, until the nineteenth century, was known as the Master of the Death of the Virgin, and even now continues to be so designated on account of his two early masterpieces of this subject, one in Munich, the other in Cologne.

In 1514 a high official at the court of the Emperor Maximilian, Nicaise Hackenay, of Netherlandish extraction, whose family had established itself in influential positions for generations on the Rhine, had ordered these two paintings of the Death of the Virgin, one of which, from the Church of St. Mary of the Capitol, is now in the Munich Pinakothek, and the other, its reduction, from the Church of Neumark, a small town near the Rhine, in the Cologne Museum. The fact that the pictures had been in Cologne and ordered by a man

holding a position of importance, notwithstanding his Netherlandish origin, seemed to some critics sufficient reason to ascribe the painter to the school of Cologne, which ascription is still sometimes associated with him.

Carl Justi, Firminich-Richartz, A. J. Wauters and other eminent historians agree that his artistic career was almost entirely confined to Antwerp, where his orders were most frequently received. He is supposed to have been born in Cleves about 1485 and to have died in Antwerp in 1540.¹ In the latter city he was admitted to the Guild in 1511, made Dean of the corporation in 1519 and again in 1525. His real name is Joos van Cleve, or van der Becke, called Cleve the elder, in contradistinction to Joos van Cleve, or "Sotto van Cleve," a painter of some excellent portraits and pictures who died in Antwerp between 1553 and 1561.²

It has never been definitely known just what the relation between these two painters was, but no doubt existed in the minds of the early critics as to their distinct identity. Van Mander in his book on Painters speaks of the Master of the Death of the Virgin as having painted "des Vierges Environnées d'Ange,"³ and discourses on the degree of his relationship to Van Cleve le Fou, or Sotto. A. Siret, in his Dictionary, also mentions two Van Cleves, and only the later critics like Hymans⁴ and Louis Fourcaud,⁵ confound the two artists as one. Carl Justi⁶ gives convincing reasons for their separate identification, and A. J. Wauters also speaks of them in his Catalogue as two distinct painters.

This particular confusion was not the only one that arose regarding our painter. Eiseman identified him with Jan Joelt⁷ owing to the resemblances existing in the works of the two men. Wurzbach⁸ in his turn abolished this theory and identified the Master of the Death of the Virgin with Jan Schoreel. Ludwig Kaemmerer,⁹ speaking of the altarpiece in the Reinhold chapel in the church of Dantzig, identifies the monogram with the name of Joos van Cleve. Unconsciously other critics before him pointed to the same conclusion in more or less indirect ways, as is evidenced in Passavant,

¹ Wauters: Cat. du Musée de Bruxelles, 1908, p. 40.

² Wauters: Cat. du Musée de Bruxelles, 1908, p. 40.

³ Van Mander: Le Livre des Peintres. Traductions de Hymans, p. 243.

⁴ Van Mander: Le Livre des Peintres. Traductions de Hymans, p. 243.

⁵ André Michel: Hist. de l'Art, Vol. V, p. 293.

⁶ Jahrbuch der kgl. preuss. Kunstsammlungen, 1895, p. 22.

⁷ Beiblatt zur Zeitschrift für bildende Kunst, 13 November 1874.

⁸ Zeitschrift für bildende Kunst, 1883, p. 47.

⁹ Jahrbuch der kgl. preuss. Kunstsammlungen, 1890, pp. 150-160.



Fig. 1. JOOS VAN CLEVE: HOLY FAMILY.
Collection of Mr. George Blumenthal, New York.



Fig. 2. JOOS VAN CLEVE: HOLY FAMILY.
National Gallery, London.

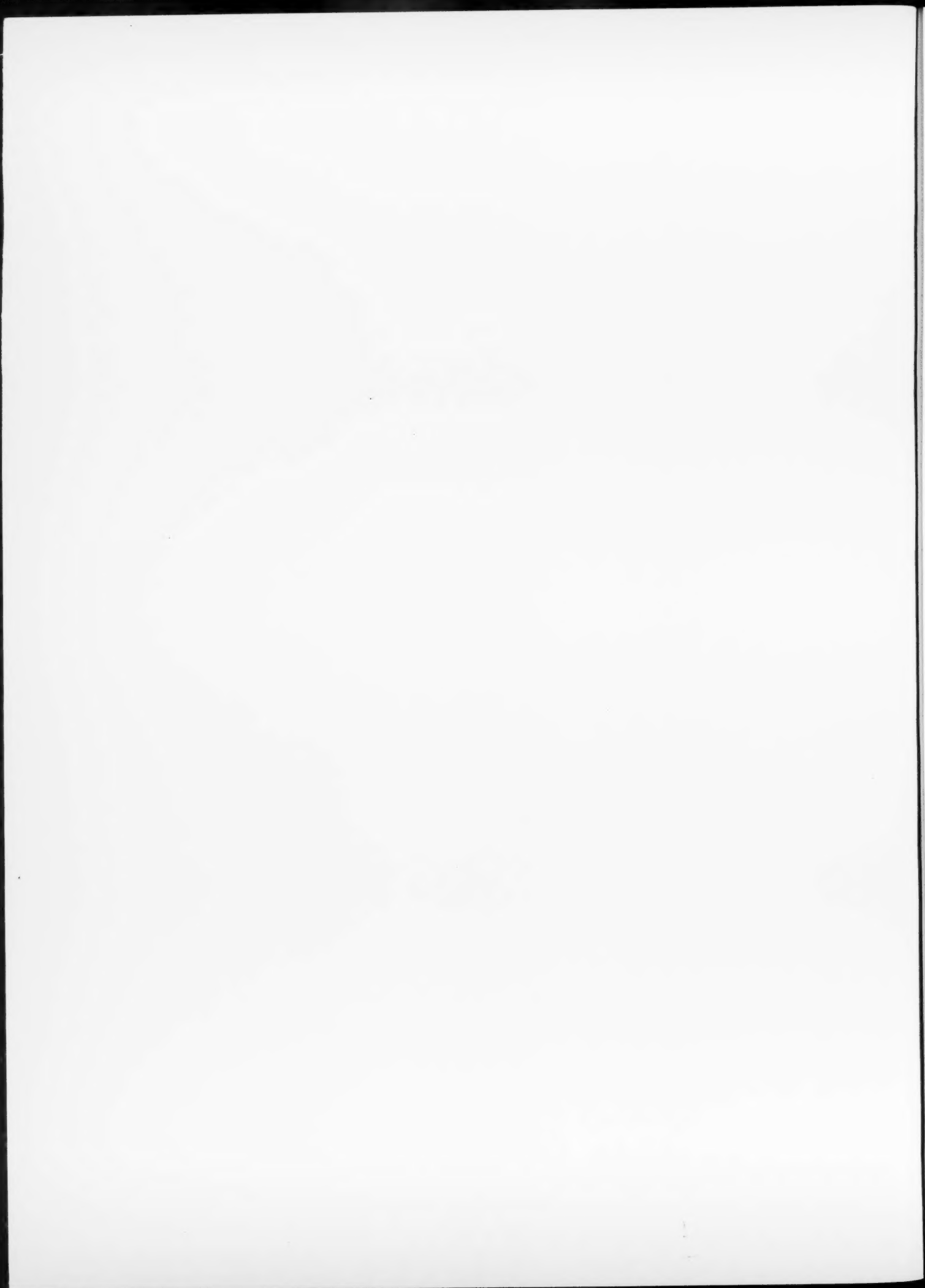




Fig. 3. JOOS VAN CLEVE: CRUCIFIXION.
Collection of Mr. George Blumenthal, New York.



Fig. 4. JOOS VAN CLEVE: CRUCIFIXION.
Naples Museum.

who, speaking of the Dantziger altarpiece, ascribed it to the School of Calcar, while Scheibler¹ criticises this statement and gives it to the School of Cologne, to the Master of the Death of the Virgin.

A monogram similar to the one above mentioned was noticed by Firminich-Richartz² in others of our Master's pictures, and he also identifies it with the name of Joos van Cleve, or van der Becke. Carl Justi³ has no hesitation about calling the Master of the Death of the Virgin and Joos van Cleve one and the same person.

Examining the early paintings of Joos van Cleve, one is struck by their resemblance to the Calcar altarpiece by Jan Joest. These resemblances, which long ago were noticed by Hotho⁴ and endorsed by later critics, lead to the conclusion that the two men, one of whom died in 1519, and the other, who continued to produce until his death in 1540, were Master and pupil.⁵

The individual types and the arrangement of the details in the Death of the Virgin and the altarpiece by Jan Joest are indeed very similar. Some of the figures of this altarpiece, such as the Virgin, the spectacled Saint, and the figure of the Samaritan can be found in even later pictures of Joos van Cleve, who was also greatly influenced in this later period by Quentin Matsys and Gossaert, called Mabuse. In this period his backgrounds alone no longer show any survival of the influence of his master, but indicate an entirely different inspiration, that of Joachim Patinir, with whom he came in contact about 1515 when the latter was received at the Guild in Antwerp.

The Death of the Virgin was for a long time considered the earliest work of our Master, but Hulin⁶ has ascribed to him the still earlier Adam and Eve in the Louvre, dated 1507, in which, in his opinion, the most typical traits of the St. George and St. Christine of the Death of the Virgin appear unmistakably.

Between the period of the Adam and Eve, painted in 1507, and the Death of the Virgin and the Dantziger altarpiece, painted about 1514 and 1515, no other works seem to be ascribed to the Master of the Death of the Virgin. But there are numbers of later pictures

¹ Zeitschrift für bildende Kunst, 1883, p. 61.

² Zeitschrift für bildende Kunst, 1894, p. 191.

³ Jahrbuch der kgl. preuss. Kunstsammlungen, 1895.

⁴ Hotho: Geschichte der deutschen und niederländischen Malerei, Vol. II, p. 187.

⁵ Jan Joest painted in Calcar from 1505 to 1508, returned to Haarlem in 1509 and died there in 1519. See Cat. critique of the Exposition in Bruges in 1902, pp. xxiv-xxv.

⁶ Cat. critique of the Exposition in Bruges. 1902. Introduction by Georges Hulin de Loo, p. xxvi.

scattered throughout the European museums and private collections in which we can admire the very Flemish atmosphere, the beautiful design and composition, the smooth, transparent texture of the skin, the marvelous harmony of color and the exquisite grace which characterized each figure and every detail of this master's work. All these rare qualities are combined in the two pictures owned by George and Florence Blumenthal, the one representing the Holy Family, the other a triptych, with the Crucifixion in the center panel.

In the Holy Family (Fig. 1), against a light green background spotted here and there with darker color, sits the Virgin, wearing a dark blue dress with a red mantle, and having a white scarf draped over her reddish-blond hair in such a way as to expose her left ear. She supports with her right arm the naked infant Jesus, slightly reclining on a white cloth and suckling at his mother's breast, which he holds in his hands.

On the gray table before her are some cherries, a few of which she holds in the long thin fingers of her left hand. Near the cherries lie a half of an orange, a slice of orange peeling and a knife. St. Joseph is to the left, standing behind a high lectern on which is an open book. He wears a broad-brimmed hat and a blue-green blouse. A pair of spectacles are balanced on his nose and his mouth is slightly opened as if he were reading aloud. In front of the lectern is a flower vase containing a lily.

The intimacy of this picture is exquisite. St. Joseph has the air of the kind, indulgent father of a happy family, while the Virgin, with her charming grace, and the Infant with his round stomach, large head, small ears, beautiful skin and delicate coloring are absolutely adorable. The fine handling of the brush is particularly in evidence in the beautiful finish and texture of the skin of mother and child.

The Holy Family in the National Gallery in London, here reproduced (Fig. 2), is a representation almost identical with the one in the Blumenthal Collection, with the slight difference that the Child is standing instead of reclining, the left hand of the Virgin is in a somewhat different position, and the flowers in the vase are not quite the same. Otherwise the Virgin is so similar as to seem almost an exact copy.

Several other pictures of the same subject exist, showing also a great similarity to the one under discussion. In the Lippman Col-

lection (sold in 1912) there is a Holy Family by Joos van Cleve very like ours and almost identical to the one in the London National Gallery. But the background differs, showing the landscape to one side like that in the Holy Family in the collection of Captain Holford of London and another in a collection in Paris. The Infant in the Holford picture is the same as the one in the Blumenthal Collection, but in a different position. While the Virgin is very similar, her dress differs, and St. Joseph shows variations also. In the Holy Family in Paris all the personages resemble greatly those in our picture, except that the Infant is standing instead of reclining. An altarpiece in the Imperial Museum of Vienna presents the child with the same physical structure, and this is again observed in the painting, Virgin, Child and St. Anne, in the Munich Pinakothek.

The other picture under discussion is a triptych, the center panel representing the Crucifixion (Fig. 3). The background, in the manner of Patinir, is a varied landscape of rocks, woods, hills and a winding stream spanned by a bridge. To the left is the city of Jerusalem. The dominant tones are blue and green.

Nailed to the cross hangs the dead Christ. Around his loins is a scarf, the ends of which float in the air. His body is admirably modeled, and his pale face, with the slightly opened mouth, shows profound suffering.

At the foot of the cross is St. Nicodemus in a blue-green robe with a mantle of lighter color. His feet are bare and in his right hand he holds the cross, while his left is posed on the head of the donor, who kneels near him with folded hands and is dressed in a red robe with a black velvet mantle having a fur collar. His hair and beard are black. To the left of the cross, in an attitude of deep suffering, with clasped hands, stands the Virgin, clothed in a dark dress with a blue mantle. A white scarf is on her head, which is bent forward, with the eyes half-closed and the mouth slightly opened.

St. John, with a slightly forward movement, holds out his hands in a gesture of despair and helplessness. His red robe is covered with a violet mantle which is blown by the wind as he advances. His outstretched hands, slightly opened mouth and whole attitude suggest his sorrow and complaint at the injustice that has been done. A skull and crossbones are in the foreground at the foot of the cross.

The left wing has a similar landscape background. To the left

stands St. John with red hair, clothed in a short brown tunic and a red mantle. His legs are bare, and on his right arm, which is covered by his mantle, he holds a white lamb. Pointing to it with the forefinger of the left hand, he turns to St. Catherine, who stands near him. Her hair is golden, and she is very sumptuously clothed. She wears a brown brocaded skirt, a bluish green, richly embroidered tunic with a full mantle of the same color, lined with light blue. In her right hand is an open book, while with the left she holds the hilt of a sword near the end of which on the ground lies a wheel, the symbol of her torture.

The right wing repeats the same character of landscape background. St. Anthony of Padua stands to the left, robed in the gray habit of the Franciscan order, and holds in his right hand a closed book on which sits the naked Infant Jesus, while in his left hand is a cross with the crucified Christ. Next to him stands St. Nicholas of Tolentino in a black habit of the Augustine order, holding in his left hand a lily, and in his right hand a plate on which appear birds that he is just bringing to life.

This entire triptych is of great beauty. The coloring has a marvelous freshness, the skin is of an unusual transparent texture, while the hands, and all the details, show an exquisite finish, and the expressions and poses a rare dignity. It was probably done about the same time as the one in the Naples Museum (Fig. 4), in which nearly all the details are the same, but which is decidedly inferior in quality.

The backgrounds are almost identical, and are inspired by Patinir. The Christ is similar, St. Catherine the same as the Magdalen at the foot of the cross, the Virgin and St. John show great analogies, as does also the donor.

The landscape can be compared to the one in the Adoration of the Magi in the Kaiser Friedrich Museum in Berlin; the Virgin, to the St. Anne in the picture of the Virgin, Child and St. Anne in the Pinacoteca in Modena. Also in the collection of Consul Weber there was a Christ on the cross, a Virgin and St. John very similar to those in our central panel.

TINTORETTO'S DIANA¹ · BY ARTHUR POPE

ONE of the most important pictures by any of the great Venetian masters of the sixteenth century that have been brought to this country has recently been secured by Mr. Samuel Sachs of New York, who proposes to loan it seven months of each year to the Fogg Museum of Harvard University, where it has already been exhibited. It is an unfinished painting of Diana by Tintoretto (Fig. 1), formerly in the collection of John Ruskin, who bought it from the painter Nerly in Venice in 1852 for thirty pounds! In Ruskin's letters to his father during the spring of that year there is an account of how he bought the picture, which was placed in a frame that covered over most of the landscape, as a Veronese, but soon afterwards discovered it to be by Tintoretto.² To the student it is perhaps all the more interesting in being unfinished, for it shows Tintoretto's entire procedure, while at the same time the incompleteness of the lower portion hardly mars the beauty of the work as a whole, so clearly are the rapid strokes indicative of the artist's final intention, and so masterly are they in themselves.

The other works by Tintoretto which this picture most closely approaches in general conception and design, as well as in size and handling, are the famous pictures in the Anti-Collegio of the Ducal Palace in Venice, the Bacchus and Ariadne, the Three Graces, the Minerva Repelling Mars and the Forge of Vulcan, which are to be regarded as perhaps the most noble of all Tintoretto's compositions; and, although the date of this picture cannot be fixed definitely, it must at any rate be thought of as belonging to the rather small but supreme group of masterpieces dealing with mythological subjects to which these four pictures, finished in 1578, belong.

The Diana, like the "quatrain" of the Ducal Palace, is extremely simple in scheme, with the figures nearly filling the canvas; and, when one considers the amplitude of pictorial effect that is achieved, it is, like them, composed out of astonishingly little material—a figure, two dogs, only the head of one being seen, and two bits of foliage, against a mere hint of valley and hill and sky which yet manage to give an impression of very great space. In all of

¹ This picture has been published by F. Mason Perkins in the *Rassegna d'Arte* for February, 1916.

² See Library Edition of Ruskin's Works, Vol. XI, p. 376, note.

these pictures, except the *Forge of Vulcan*, in which the figures are arranged in a horizontal circle that has considerable depth, the figures and accessories are arranged in a vertical plane which is parallel with the plane of the picture, relieved against a distant landscape, the variations in whose tone, although perfectly natural and convincing, are governed entirely by exigencies of design and expression. The figure of Diana in this picture is placed so as to cut diagonally through the center of the composition—a scheme frequently used by Tintoretto; the tree in the upper left-hand corner fills out the foreground plane, to correspond with the lower right-hand corner; and the tree at the right balances the general shape and measure of the dog in the lower left corner. Most wonderful is the rhythmical pose of the figure, which is similar to that of the middle figure in the *Three Graces* (Fig. 2); it is based on a portion of a spiral curve, as in many of Tintoretto's figures. The line of the dog on one side, and of the tree on the other, seem to be connected to the ends of the line running through the figure, so that the whole foreground is based on a simple line sequence, which swings forward and back in a lovely balance within the space included in the foreground plane. The binding of a composition together by such a line sequence was a favorite device of Tintoretto's; in a composition with many figures, it is illustrated especially well in the *Miracle of the Slave* in the Venice Academy. In the work of no other painter does the human figure seem to fall into its place in a composition with such felicity, with regard to naturalness and reasonableness of action, and to beauty of pose and of pattern on the flat surface, all at the same time.

In the nobility and restraint in the action of the figures, as well as in the simplicity and yet satisfying completeness of its whole conception, this picture of Diana confirms one in the impression that, although not consciously classical, Tintoretto, in these few mythological pictures, comes nearer to the lofty spirit of the great Greek sculptors of the fifth century than any other artist since their day.

In its present state, as left by Tintoretto, the upper part of the picture seems to be practically finished; but in the lower half, although extraordinarily real existence in three dimensions is indicated by the broad masses of light and dark swept in so surely, the dark-brown ground of the canvas is, except for one or two heavily loaded lights, hardly more than "run over" with light strokes, and

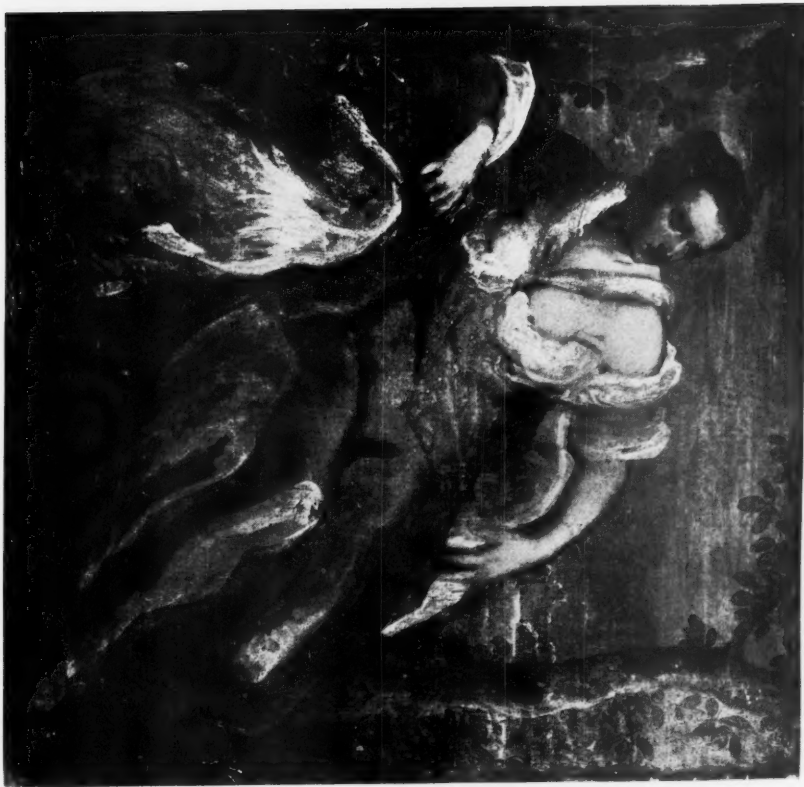


Fig. 1. TINTORETTO: DIANA.
Collection of Mr. Samuel Sachs, New York.

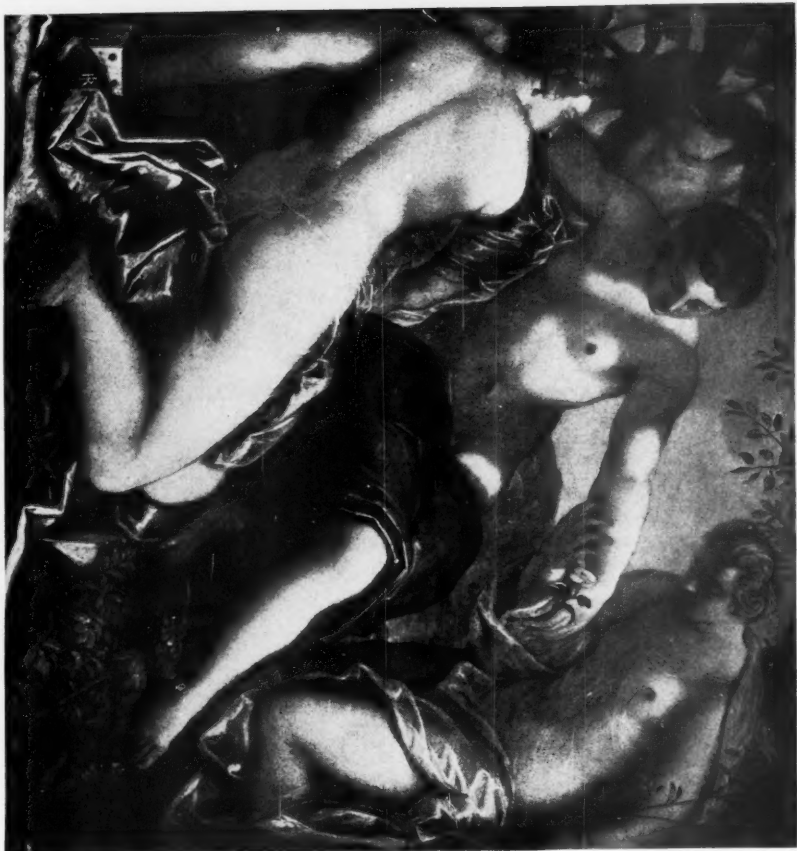
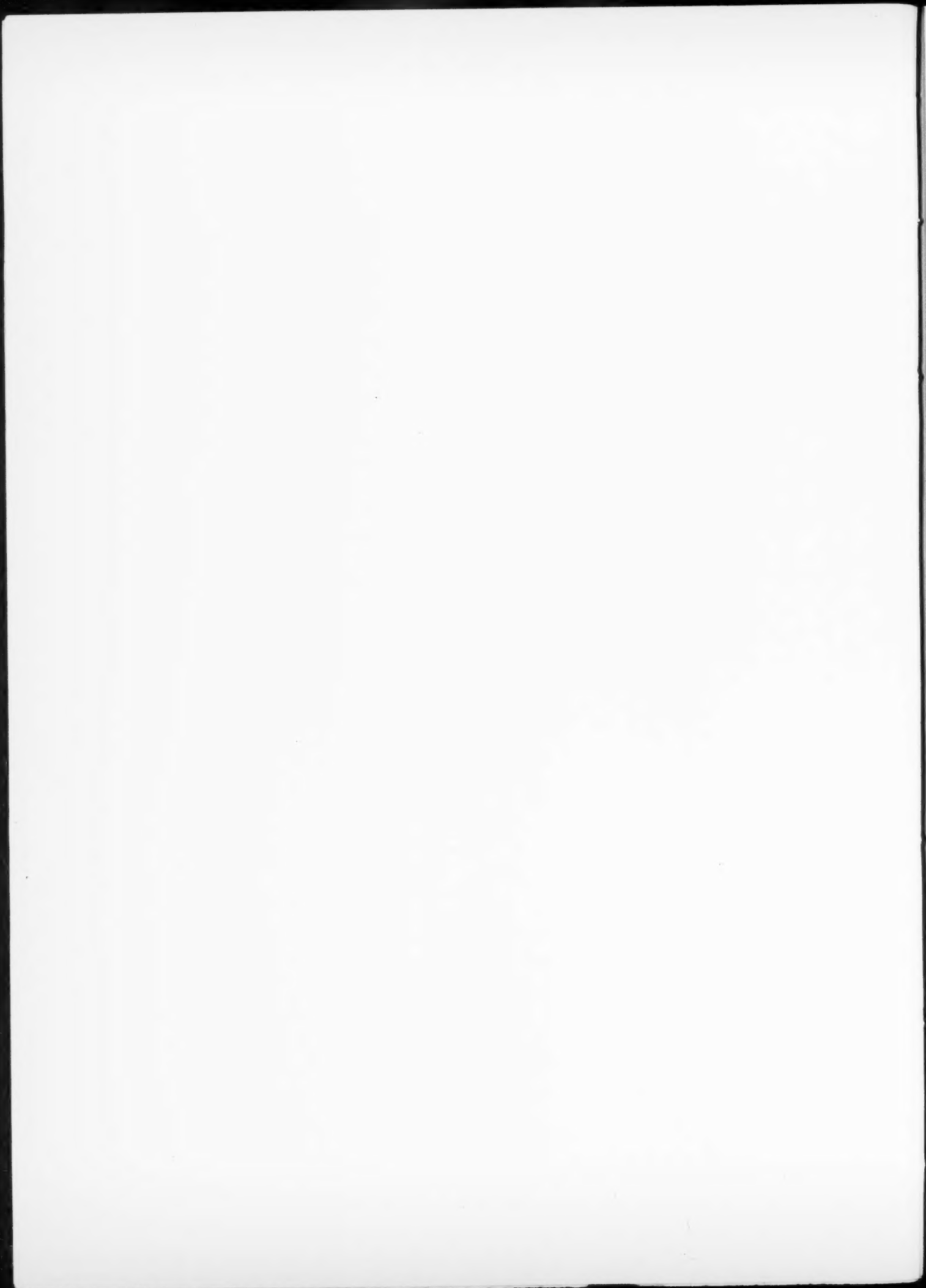


Fig. 2. TINTORETTO: MERCURY AND THE GRACES.
Ducal Palace, Venice.



in many places is entirely untouched. In its decisive vigor the sketching in of the legs is, in handling, exactly like that of the tempera studies in the British Museum. Apparently Tintoretto first of all sketched in the whole figure in this way to get the action and the placing on the canvas, and then covered this skeleton of paint with flesh and clothing; and we may accept this as his usual method of procedure in the work of his great period. Evidently the legs were to have been covered with drapery with only part of the right foot actually showing in the finished picture; but the structure of the figure would have governed the folds of the dress and would always have been felt as existing beneath them. The drapery over the legs might very likely have been a subdued blue-green, if completed, but, except for a little dull green, there are no cool tones in the picture as it stands at present; even the landscape is warm gray in tone—yellowish and pinkish—like most of the San Rocco landscapes. A superb bit of design is the placing of the dull red bodice as a controlling accent in the center of the picture.

When Ruskin failed in his attempt to get the Trustees of the National Gallery to purchase the *Marriage in Cana*, now in the Salute, and the *San Cassiano Crucifixion*, it must have been no small consolation that he was able to take home with him, this same year, a picture almost worthy to be placed beside the great four of the *Anti-Collegio*. Surely to us in America no other picture can ever call up such rich and vivid memories of the paintings in the Ducal Palace as this *Diana*.

THE MARTELLI DAVID AND THE YOUTHFUL ST.
JOHN BAPTIST · BY ALLAN MARQUAND

ALL who are interested in the history of Italian sculpture will be grateful to Mr. Joseph E. Widener for having added to his valuable collection two such monuments of historic interest as the Martelli David and the Giovannino or Youthful St. John Baptist.

The Martelli family became established in Florence in the thirteenth century and rapidly assumed a position of distinction. Forty-eight times is the name of a Martelli found among the Priors of Florence, and nine times among the Gonfalonieri. A Cardinal, an Archbishop and an Archduchess figure in their family tree. The Martelli intermarried with the principal families of Florence. In the early fifteenth century they were known as wealthy bankers; one of their number, Roberto, who furnished funds to the Emperor and to the Pope, assisted in financing the great Ecumenical Council which aimed to reunite the Greek and Roman Churches. It is of even greater interest to us to know that Roberto and his family were distinguished connoisseurs of art. In 1510 Albertini records that the Casa Martelli contained many Roman antiquities, and toward the end of the century, in his work "*Le Bellezze della città di Firenze*," Bocchi speaks of Roberto Martelli as the foremost connoisseur of the work of Donatello. Bocchi's tribute is worthy of special emphasis: he writes: "If our city owes much to Donatello for having advanced it with so many beautiful works, much more does it owe to Roberto Martelli, who spared no expense in assisting him to become a distinguished sculptor." Evidently, in the sixteenth century it was generally known that Roberto Martelli was a special patron of Donatello. By 1550 this knowledge assumed in Vasari's inaccurate mind the following form: "Donatello was brought up from early childhood in the house of Roberto Martelli, and by his many good qualities, as well as by his diligence in the study of art, he secured the affection, not only of Martelli himself, but of his whole family." Modern criticism has shown that Donatello was born in the year 1386 and that Roberto did not see the light before 1406 or 1408. Hence Roberto's appreciation of Donatello must be dated after the latter had already become a well-known sculptor. This appreciation, however, was of an enduring char-



Fig. 1. DONATELLO: DAVID.
Widener Collection, Philadelphia.

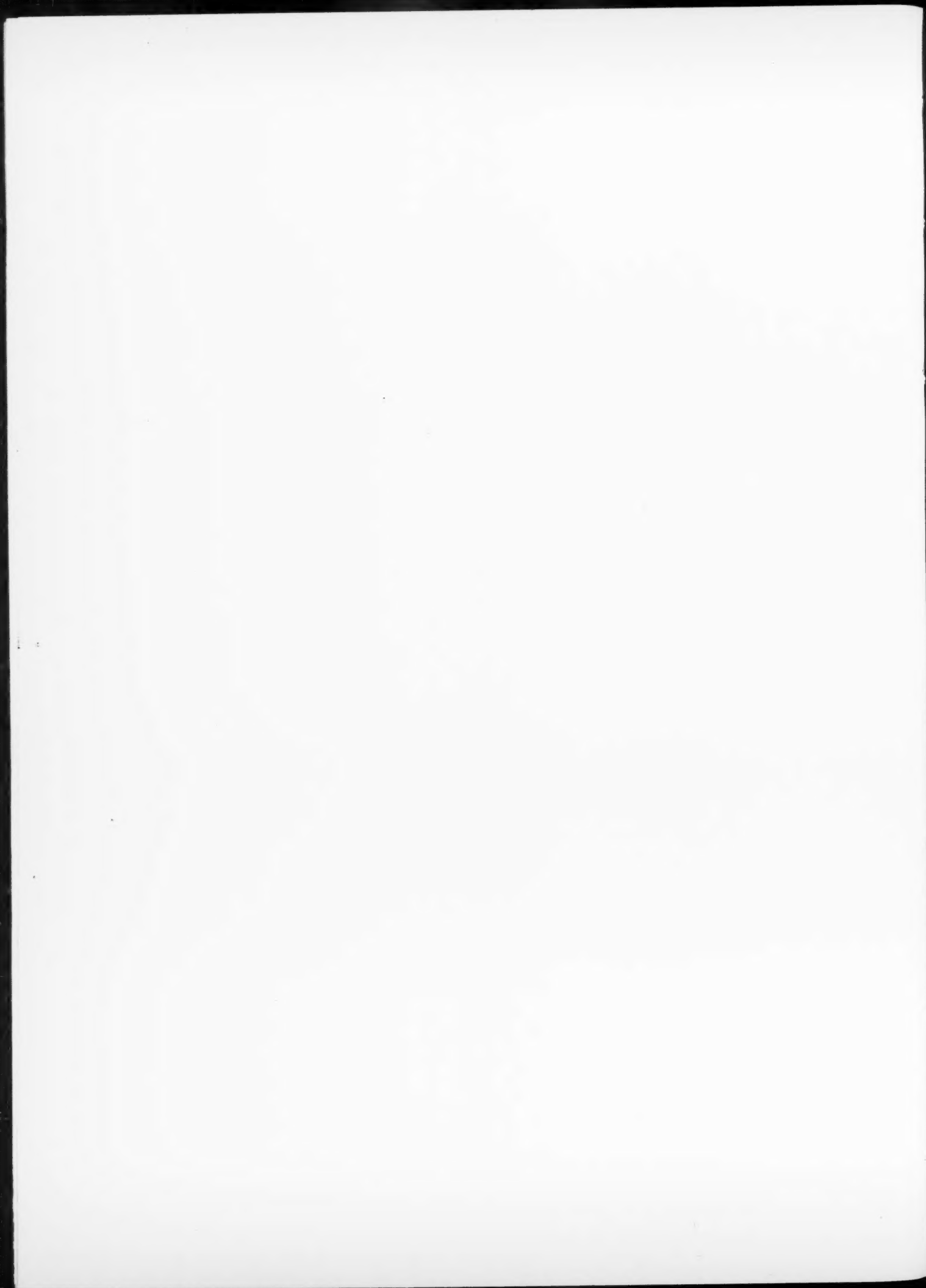
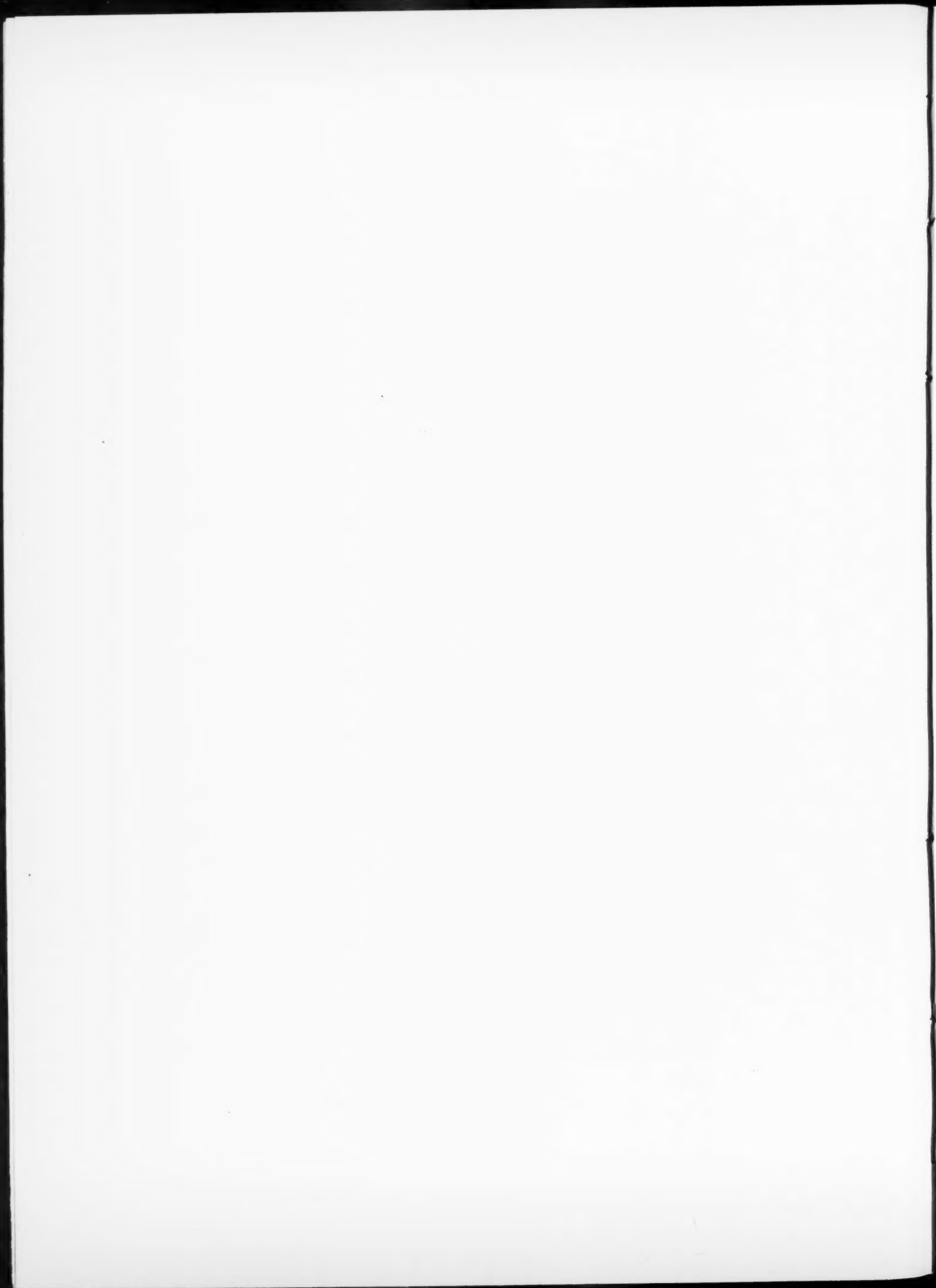




Fig. 2. DESIDERIO DA SETTIGNANO: BUST OF INFANT ST. JOHN BAPTIST.
Widener Collection, Philadelphia.



acter. Until very recently the Casa Martelli could boast of the following works of Donatello: (1) A very spirited and beautiful family coat of arms, (2) a full-length statue of St. John Baptist, concerning which the heirs of Roberto pledged themselves that it should "neither be mortgaged, sold or given away, under heavy penalties," (3) a full-length statue of David; and attributed to Donatello, (1) a charming marble bust of Giovannino, and (2) a bronze patera now in the Victoria and Albert Museum, London. Of these the coat of arms alone remains in the Casa Martelli; the St. John Baptist has found a resting place in the Museo Nazionale; the David and the Giovannino have crossed the Atlantic and are now in Mr. Widener's collection at Elkins Park, near Philadelphia.

That the statue of David (Fig. 1) was considered important at the time it was executed may be inferred from the existence of a bronze statuette now in the Berlin Museum. This statuette is similar to the Martelli David in general, though differing from it in detail. It is so roughly finished that Dr. Bode considers it a cast from a wax model or study which preceded the carving of the statue. The vanished wax model he believes to have been by Donatello himself, but as the statuette is somewhat easier in pose, other critics class it as a later study based on the marble statue. In my judgment the marble statue resembles Donatello's work more than does the bronze statuette, hence could not have been derived from it.

About a hundred years later a picture was painted which supports the Donatello attribution of the statue. This is Bronzino's portrait, now in the Berlin Museum, of Ugolino Martelli, painted about 1535. Ugolino is here posed in the courtyard of the Martelli palace, in the background of which in a niche is represented the Martelli David. This was inserted not for decorative purposes, but that the historic association with the great Donatello might here enhance the glory of a member of the Martelli family. Still later, in 1550, was printed the first edition of Vasari's "Lives," in which he records as in the Martelli home several statues by Donatello, "among others a David, three *braccia* high . . . executed by him and freely presented to the family in proof of the love and devotion which he bore them." From that date to this, the Martelli David has figured in all the lists of Donatello's works.

As we have no records from the Martelli family, it is idle to guess what inspired Donatello to make this statue. He has here rep-

resented, not David the King, nor the Psalmist, but the Youthful Slayer of Goliath. Donatello had been assigned this subject in 1408 by the Opera del Duomo for a marble statue which is now in the Museo Nazionale. David is in this case a heavily draped, aristocratic youth, in whose veins we may feel coursing the pride of Florentine intellect pitted against the more barbaric strength of her enemies. Once again did Donatello portray the youthful David with his sling: in the bronze fountain figure made for the elder Cosimo de' Medici, later transferred to the Signoria, to the Uffizi, and finally to the Museo Nazionale. This David is completely nude, with no trace left of the Gothic influence. Evidently it is Donatello's last word in the development of a David statue.

The composition of the three statues is similar. In all he is figured as the filleted or laurel-crowned victor with the sling—the head of Goliath at his feet. The pose, especially that of the left arm, is closely related. The drapery, as already noted, is at first complete and heavy, then partial, and finally omitted altogether. In the case of the Martelli statue it may be described as semi-classic. David is clad in a short tunic girt at the waist, somewhat analogous to the light draperies of the *putti* on the Annunciation in S. Croce, or to that of the Dancing Children on the Cantoria. He also wears, on one leg at least, a species of trousers, torn at the knee, and rolled up above the ankle (unless this be the upper portion of a stocking). The tuft of hair above his forehead, the strap, and especially the trousers link this statue with the bronze Amorino in the Museo Nazionale. I confess that I do not altogether understand the costume, unless Donatello was so accustomed to leaving the left leg bare that he here omits the left trouser altogether. If, as Fräulein Schottmüller and M. Bertaux would have us believe, the statue betrays the mediocre workmanship of an assistant, I am puzzled to know why he did not adhere to the simpler and intelligible costume of the supposed wax model. I am inclined rather to think that Donatello's own hand was concerned with the statue, that he did not, like Michelangelo, see very clearly beforehand the statue in the stone, but that like a daughtsman or a modeller in clay he was experimenting with details of a costume with which he was himself not very familiar.

Perhaps the marble was defective or his chisel slipped in his hand, and, as if he could never rectify the hacked wrist of the left hand or the scratched shoulders, he became discouraged and left the

work unfinished. It does not impress us like Michelangelo's marble statues, unfinished because the completion and final polishing seemed perfunctory and unnecessary, but as if he were satisfied that out of this injured marble he could not well make a perfect statue.

The date when this statue was made is not certainly known. Miss Cruttwell is inclined to consider it Donatello's earliest work, before even the prophets which he made for the Porta della Mandorla of the Cathedral, which were ordered in 1406 and completed in 1408. Lord Balcarres places it between the years 1415 and 1425, Semper between 1425 and 1432. On account of its semi-classic character I am inclined to place it after Donatello's visit to Rome, 1432-1433, during the period when he was engaged upon the Cantoria for the Cathedral, 1433-1440. After 1440, in fact, Donatello appears to have ceased making marble statues and to have devoted his energies chiefly to bronze.

If the David raises difficulties for the historian of art, in spite of its historic record, one might suppose the Giovannino (Fig. 2) would offer an easier problem, and yet it has been variously attributed to Donatello, to Antonio Rossellino and to Desiderio da Settignano. The old guide-books, and critics like Müntz, Semper, and Cavallucci, assume that the Martelli Giovannino and similar busts are the handiwork of Donatello himself. This supposition, in the case of the Martelli bust, was natural in view of Donatello's association with the Martelli family. Cavallucci on the one hand and Baron von Liphart on the other press this view one step further, and suggest that this particular bust was very likely a portrait of Roberto himself or of some other member of the Martelli family. Such an hypothesis, though attractive enough, is difficult to prove. The Bronzino portrait of Ugolino and the medallions published by Litta of other members of the Martelli family are of too late a date and exhibit no consistent family type. It is easier to disprove the hypothesis. In the collection of Mr. J. P. Morgan there is another Giovannino bust, formerly in the Hainauer collection, sufficiently similar in type and execution to be attributed to the same sculptor. This bust belonged originally to the Alessandri family, so when Dr. Bode suggests that it may have portrayed some member of the Alessandri family we might ask him to explain the strong resemblance of type between the two families. It is simpler to discard the portrait hypothesis and to explain the similarity of type by the assump-

tion that both represent the same sculptor's conception of a Giovannino. That this sculptor was Antonio Rossellino, as Dr. Bode assumes, seems to me improbable, because of the lack of similarity with Rossellino's established works. Rossellino's types are more commonplace. The Martelli bust represents not Donatello's realistic portraiture, nor Rossellino's democratic conceptions, but a refined elegance represented by such sculptors as Desiderio da Settignano, Mino da Fiesole, or Andrea della Robbia. Of these, Desiderio alone demands our consideration.

So far as I am aware, it was Hugo von Tschudi who first in 1887 suggested that the Martelli and other similar busts should be attributed not to Donatello but to his distinguished pupil Desiderio. Later Marcel Raymond, André Michel, Venturi, and Miss Cruttwell reached the same conclusion. This attribution appears to me to be justified by the resemblance in type, in features, and in detail of execution which the Martelli bust bears to the Porta-stemma or Supporter of the Coat of Arms which Desiderio placed at the base of the Carlo Marsuppini tomb, generally recognized as the most elegant Florentine tomb of this period. It is also quite similar to the Boy Christ which crowns Desiderio's tabernacle in S. Lorenzo. To Desiderio, therefore, whom Raphael's father, Giovanni Santi, in his "Cronaca," cap. XCVI, 130, characterizes as *Il vago Desider, si dolce e bello*, we may not hesitate to attribute this beautiful bust. When compared with the Marsuppini Porta-stemma, executed after the death of Carlo Marsuppini in 1455, the Martelli bust appears to have been made a few years later, not long before the premature death of Desiderio in 1464.

